Bulletin of the Whitney Museum of American Art

1989–90

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Bulletin of the Whitney Museum of American Art 1989–90

Whitney Museum of American Art

945 Madison Avenue at 75th Street
New York, New York 10021

Telephone
(212) 570–3600
General information 570–3676
Film and Video information 570–0537

Hours
Tuesday 1–8, Wednesday–Saturday 11–5,
Sunday 12–6
Closed Monday and national holidays

Admission (as of July 1, 1990)
$5.00. Senior citizens $3.00.
Tuesday 6–8 free, made possible by the William H. Kearns Foundation. Members free. Children under 12 and high school students with ID free. College students with current ID free, made possible by the Helena Rubinstein Foundation.

Whitney Museum of American Art Downtown at Federal Reserve Plaza

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New York, New York 10038
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Free admission
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New York, New York 10019
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Stamford, Connecticut 06921
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(203) 358–7630

overleaf:
Krzysztof Wodiczko's projection on the Museum's facade, December, 1989, part of "Image World: Art and Media Culture."

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Barry Le Va, Continuous and Related Activities; Discontinued by the Act of Dropping, *1967, reconstructed 1990. Felt and glass, dimensions variable. Purchase, with funds from the Painting and Sculpture Committee 90.8a-b*

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Installation view of "The New Sculpture 1965–75: Between Geometry and Gesture," sponsored by The Bohen Foundation, The Jay Chiat Foundation, The Mnuchin Foundation, The Andy Warhol Foundation for the Visual Arts, Inc., and the National Endowment for the Arts.

Foreword

LEONARD A. LAUDER

To those who read this *Bulletin*, the significant role and vital service performed by the Whitney Museum locally, nationally, and internationally will be obvious. The accomplishments of the last year detailed in the pages of this annual report would not have been possible without the extraordinary efforts of my fellow Trustees and committee members and our staff. These labors are all the more encouraging to me personally in light of the many challenges facing the Museum in the coming years. With this kind of cooperation, I'm confident we will successfully meet our future goals. As President, I will be aided by the capable and dedicated individuals that comprise the Whitney's Board of Trustees. Joining me as officers are Joel Ehrenkranz, Frederick Henry, Emily Fisher Landau, Adrian Mnuchin, Stephen O'Neil, and Charles Simon. Perhaps the most outstanding aspect of the past year has been the steadfastness of the patrons of the Whitney, people dedicated to American art, who understand the role of the Museum and join us in celebrating the creative accomplishments of our artists. It gives me great pleasure to thank the many foundations, corporations, government agencies, and individuals for the meaningful demonstration of their support of the Whitney and its activities.

Seven foundations sponsored Whitney Museum exhibitions last year: the Annie Laurie Aitken Charitable Trust, which provided funding for "Edward Hopper: Selections from the Permanent Collection"; The Henry Luce Foundation, Inc., which supported "Maurice Prendergast"; The Mnuchin Foundation, which cosponsored, with Susan and Edwin Malloy and the National Committee of the Whitney Museum, "Hans Hofmann"; and The Bohen Foundation, The Jay Chiat Foundation, The Mnuchin Foundation, and The Andy Warhol Foundation for the Visual Arts, Inc., which cosponsored "The New Sculpture 1965–75: Between Geometry and Gesture." In addition, the Samuel and May Rudin Foundation, Inc., provided funding for an orientation videotape to accompany "The New Sculpture 1965–75." Emily Fisher Landau, who continues to be a generous funder of our programs, sponsored "Art in Place: Fifteen Years of Acquisitions."

We are also grateful indeed to two corporate sponsors for their support of exhibitions: Polaroid Corporation for "Image World: Art and Media Culture" and The Equitable for "Thomas Hart Benton." This year our Lobby Gallery Associates supported "Recent Drawing" and "Ree Morton, Signs of Love," as well as the Lobby Gallery installation by Bill Viola for "Image World." I am gratified to have the loyal backing of these young professionals, led by Doug Leeds.

As founding members of the National Committee, my wife, Evelyn, and I are very proud to be associated with these devoted patrons of American art from across the country. This year the National Committee sponsored the traveling exhibition "Immaterial Objects." I am delighted to report that during the past year two new support groups were established to maintain the quality and diversity of the Museum's exhibitions: the Exhibition Associates, chaired by Helen Pall, and the Film and Video Fellows, cochaired by Fred Henry and George Kaufman.

This year the National Endowment for the Arts provided significant funding for three exhibitions, "The New Sculpture 1965–75," "Immaterial Objects," and "Maurice Prendergast," as well as for the New American Film and Video Series and the Independent Study Program. In recognition of the indispensable role performed by this endangered federal agency, Trustees Bill Woodside (who retired as President in June) and Gil Maurer led the board in making a public statement of support for the NEA. Full-page open letters were placed in *The New York Times* and *The Washington Post* in an attempt to mobilize opposition against the Helms amendment, which would place restrictions on the federal funds given to the National Endowment for the Arts. Every freedom has its detractors and its share of controversy, but the unqualified exercise of those freedoms is what keeps them vital and meaningful in our times. The Whitney Museum is dedicated to the proposition that the celebration of contemporary American art is an important part of our culture.

While rejoicing in the Museum's achievements, our concerns this year have focused on leadership. Every member of the Board of Trustees and staff has been involved in the changes that have taken place in the past year. I especially want to thank Flora Biddle for her leadership and Jennifer Russell for fulfilling the crucial role of acting director. Flora's address at the celebration of the sixtieth anniversary of the founding of the Whitney Museum of American Art on February 8 was a moving reaffirmation of her grandmother's commitment to artists. Flora, who has given so much of herself to this institution, epitomizes the spirit of the Whitney. Jennifer has led the staff in developing exhibitions and programs that we can all be proud of. As we go to press, the search for an individual to lead the Whitney into the next century is moving forward, and I am confident we will soon be able to welcome a new director to help us meet the challenges and opportunities ahead.

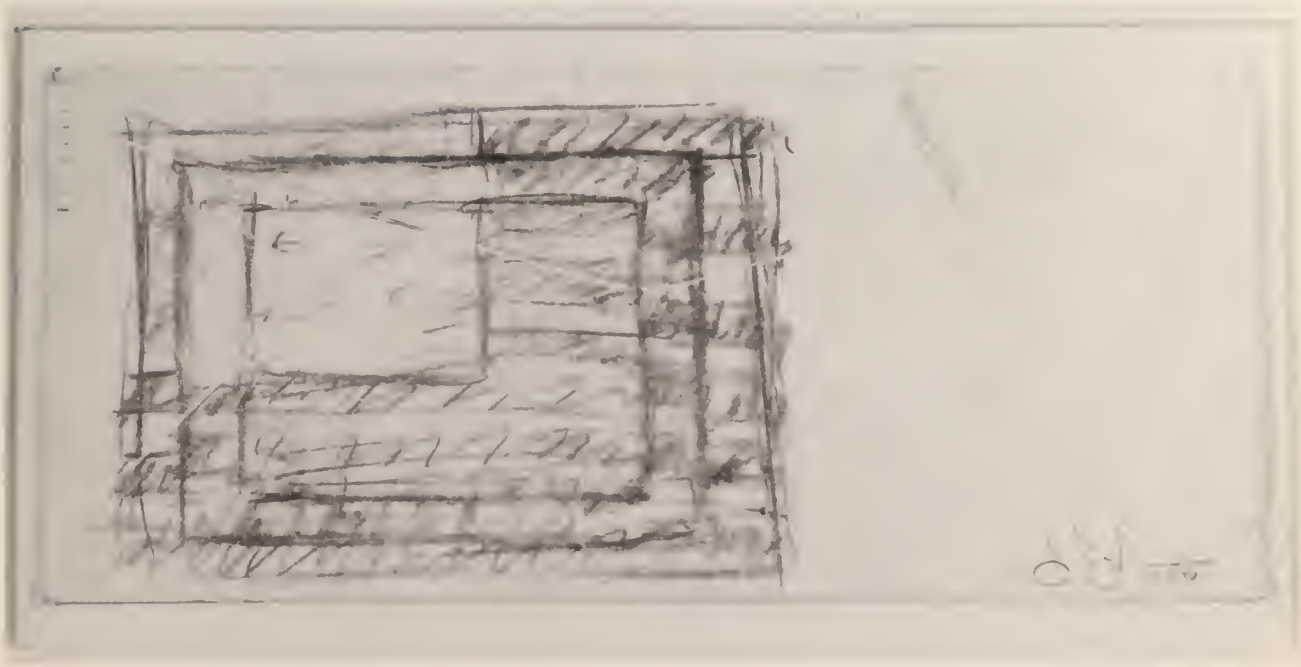
Introduction

JENNIFER RUSSELL, ACTING DIRECTOR

The outstanding quality and variety of the programs presented by the Whitney Museum of American Art in fiscal year 1990 represent the accomplishments of Tom Armstrong, whose sixteen-year tenure as director ended in March. The Museum flourished under his leadership, with new programs, expanded constituencies, and the building of the Permanent Collection. To achieve his goals he delegated a great deal of responsibility to a relatively young staff. He challenged us, nurtured us, and gave us the opportunity to grow as professionals. The smooth continuation of the Museum's exhibitions, publications, acquisitions, and public education programs following his departure testifies to the vitality and strength he left with the institution.

The Museum's exhibition schedule last year maintained a balance between one-artist and theme exhibitions as well as between historic and contemporary subjects. During the summer months the entire museum was devoted to two exhibitions drawn from the Permanent Collection—"Edward Hopper" on the second floor and "Art in Place: Fifteen Years of Acquisitions" on the third and fourth floors. These two installations revealed once again the extraordinary range, depth, and quality of the Permanent Collection—a natural outgrowth of the Museum's ongoing commitment to living artists.

Three artists who played important roles earlier in the century were the subjects of retrospectives: Thomas Hart Benton, Maurice Prendergast, and Hans Hofmann. Two major survey exhibitions focused on more contemporary issues: "Image World: Art and Media Culture," organized by



Jasper Johns, *Sketch for* Three Flags, *1958. Charcoal on paper, 4 3/16 x 9 7/16 inches (10.6 x 24 cm). Gift of the artist* 90.9

Lisa Phillips, explored the ways in which the mass media have influenced American art of the past thirty years; "The New Sculpture, 1965–75: Between Geometry and Gesture," organized by Richard Armstrong and Richard Marshall, provided an overview of a critical period in American sculpture through the works of ten artists.

The four branch museums presented a variety of exhibitions, performances, and public education programs. Under the direction of Pamela G. Perkins and the branch directors, the branches now present nearly twenty exhibitions a year as well as several critically acclaimed performance series.

In addition to the forty-week New American Film and Video Series, the film and video department organized three symposia: one addressed the influence of new electronic technologies on the creation, presentation, and reception of contemporary art; another dealt with critical, historical, and theoretical issues in African-American cinema and media arts; and a third explored the role and limitations of language in art and critical theory.

One of our priorities during the past year has been to expand the public education programs produced in conjunction with exhibitions. Lectures or panel discussions were organized for every major exhibition. Speakers included art historians Robert Hobbs, Irving Sandler, and H. Barbara Weinberg on Edward Hopper, critics Peter Schjeldahl and Robert Pincus-Witten and artists Peter Halley and Joel Shapiro on "The New Sculpture," and Nam June Paik and Laurie Anderson on "Image World."

As you read about the events of the past year, you will find the names of the many donors whose generosity has made our programs possible. We extend our thanks to all of them, especially to the Trustees, for their continuing commitment to the Museum.

That the Museum continued to flourish during the search for a new director is largely due to the dedication of the extremely able staff, who cheerfully assumed additional responsibilities whenever necessary. I am deeply grateful to them for their support and their loyalty, to me and to the institution.

Elizabeth Murray, Trembling Foot, *1988. Oil on canvas, 2 sections, 135¾ x 81 x 23 inches (344.8 x 205.7 x 58.4 cm) overall. Gift of The Mnuchin Foundation, by exchange 90.17a-b*

Exhibitions

Edward Hopper: Selections from the Permanent Collection
July 21 – November 5, 1989

Edward Hopper (1882–1967), one of this century's most prominent realist painters, has long been associated with the Whitney Museum. From his first one-artist exhibition at the Whitney Studio Club in 1920 through his retrospectives held at the Whitney Museum in 1950, 1964, and 1980, Hopper's work has been of continuing interest to the Museum. In 1970, the Museum acquired his entire artistic estate of more than 2,500 works as a bequest from his widow, Josephine Nivison Hopper, and thus became the largest repository of Hopper's art.

This exhibition presented more than 150 oil paintings, watercolors, prints, and drawings, reflecting the range of Hopper's art, from early landscapes done in Paris through his best-known paintings of everyday realities in modern America. Organized by Susan C. Larsen, curator, Permanent Collection, and Deborah Lyons, advisor, Hopper Collection, the exhibition was sponsored by the Annie Laurie Aitken Charitable Trust and was accompanied by a free brochure. It will be traveling in 1990–91. Second floor.

Installation view of "Edward Hopper: Selections from the Permanent Collection," sponsored by the Annie Laurie Aitken Charitable Trust.

Installation view of "Art in Place: Fifteen Years of Acquisitions," sponsored by Emily Fisher Landau.

Art in Place: Fifteen Years of Acquisitions
July 28–October 15, 1989

Nearly 300 of the finest paintings, sculptures, prints, and drawings that have entered the Whitney Museum's Permanent Collection since 1974 were presented in this exhibition. "Art in Place" documented the range and quality of the Museum's acquisitions during the past 15 years. The exhibition featured works in various media by 150 artists of this century, including Alexander Calder, Willem de Kooning, Carroll Dunham, Philip Guston, Eva Hesse, Bryan Hunt, Neil Jenney, Jasper Johns, Sol LeWitt, Brice Marden, Elizabeth Murray, Elie Nadelman, Georgia O'Keeffe, Claes Oldenburg, Philip Pearlstein, Robert Rauschenberg, Mark Rothko, Lucas Samaras, David Smith, Frank Stella, and Terry Winters. More than 50 of the artists included have had major retrospectives or one-artist exhibitions at the Museum in the past 15 years. The exhibition, sponsored by Emily Fisher Landau, was organized by Tom Armstrong, director emeritus, and Susan C. Larsen, curator, Permanent Collection, and was accompanied by a fully illustrated catalogue. Third and fourth floors and Lobby Gallery.

Image World: Art and Media Culture
November 9, 1989–February 18, 1990

This exhibition, designed to explore the range of artists' responses to the mass media's pervasive influence on postwar American culture, presented more than 100 works in various media by some 65 artists and artists' collectives. It also featured a number of site-specific works, created especially for the exhibition, which were installed both within and outside the Museum's walls. In conjunction with "Image World," an extensive program of more than 250 films and videotapes spanning the last 30 years was shown in a four-part series titled "Metamedia." Among the artists' projects complementing the exhibition were an outdoor projection on the Museum's façade by Krzysztof Wodiczko and billboards placed in ten sites in Manhattan, Brooklyn, and Queens by Chuck Close, Gran Fury, Jeff Koons, Barbara Kruger, and Lorna Simpson. "Image World" was organized by Lisa Phillips, curator, and Marvin Heiferman, guest curator, with John G. Hanhardt, curator, film and video, and was sponsored by Polaroid Corporation. The installation by Bill Viola in the Lobby Gallery was sponsored by the Lobby Gallery Associates. Fourth floor and Lobby Gallery.

Installation view of "Image World: Art and Media Culture," sponsored by Polaroid Corporation.

Installation view of "Thomas Hart Benton," sponsored at the Whitney Museum by The Equitable.

Thomas Hart Benton
November 17, 1989–February 11, 1990

This major retrospective of the work of one of America's foremost Regionalist artists, Thomas Hart Benton (1889–1975), presented nearly 90 paintings and three full mural cycles. Tracing Benton's career from his early exploration of Impressionism, Cubism, and Synchromism through the evolution of his epic representational style, the exhibition included many of his powerful scenes from American history, literature, music, and folklore. The traveling exhibition was organized by The Nelson-Atkins Museum of Art, Kansas City, Missouri, and was made possible by a grant from United Missouri Bank of Kansas City, n.a., and the Enid and Crosby Kemper Foundation. Additional funding was provided by the National Endowment for the Arts and the Missouri Arts Council. The exhibition was sponsored at the Whitney Museum by The Equitable and was installed by Richard Armstrong, curator. It was accompanied by a free brochure. Second floor. The Benton murals were presented at the Whitney Museum at Equitable Center.

Recent Drawings
February 27–May 6, 1990

The diverse styles of four contemporary American artists were shown in this exhibition of works on paper by Roni Horn, Charles Ray, Jim Shaw, and Michael Tetherow. Organized by Klaus Kertess, adjunct curator, drawings, the exhibition was sponsored by the Lobby Gallery Associates and was accompanied by a free brochure. Lobby Gallery.

Installation view of "The New Sculpture 1965–75: Between Geometry and Gesture," sponsored by The Bohen Foundation, The Jay Chiat Foundation, The Mnuchin Foundation, The Andy Warhol Foundation for the Visual Arts, Inc., and the National Endowment for the Arts.

The New Sculpture 1965–75: Between Geometry and Gesture
March 3 – May 20, 1990

This exhibition represented the first large-scale assessment of sculpture during a decade when many younger artists were dramatically challenging accepted sculptural norms. The exhibition and accompanying catalogue investigated how ten American sculptors employed new materials and adapted autobiographical work to exploit the artistic persona and psyche; invented Process Art, which engaged the spectator in the re-creation of the artist's actions; and combined language with abstraction in an integration of Conceptual Art. The Whitney Museum first brought attention to this new art with its 1969 exhibition "Anti-Illusion: Procedures/Materials." "The New Sculpture" presented more than 80 works by Lynda Benglis, Eva Hesse, Barry Le Va, Bruce Nauman, Alan Saret, Richard Serra, Joel Shapiro, Robert Smithson, Keith Sonnier, and Richard Tuttle. A number of works were re-created for the exhibition, including scatter pieces by Le Va, mixed-media works by Sonnier, and wire sculpture by Tuttle. A complementary program of independent film and video was shown as part of the exhibition. "The New Sculpture" was sponsored by The Bohen Foundation, The Jay Chiat Foundation, The Mnuchin Foundation, The Andy Warhol Foundation for the Visual Arts, Inc., and the National Endowment for the Arts, and was organized by Richard Armstrong, curator, and Richard Marshall, curator, exhibitions. Second and fourth floors.

A New Acquisition: Ree Morton, *Signs of Love*
May 11–July 22, 1990

The last in a series of complex mixed-media installations, *Signs of Love* (1976) is in many ways the culmination of Ree Morton's (1936–77) influential career, which lasted only a decade. First exhibited in the Whitney Museum's 1977 Biennial, *Signs of Love* demonstrates Morton's distinctive fusion of painting, sculpture, and theater. The work is a recent addition to the Permanent Collection, through a generous gift from the artist's estate. The exhibition, sponsored by the Lobby Gallery Associates, included several sketchbooks related to *Signs of Love* and was accompanied by a free brochure. Lobby Gallery.

Installation view of "A New Acquisition: Ree Morton, Signs of Love,*" sponsored by the Lobby Gallery Associates*

Maurice Prendergast
June 1 – September 2, 1990

This major traveling retrospective provided a comprehensive view of the art of Maurice Prendergast (1858–1924), one of the leading figures in the development of American modernism early in the 20th century. The exhibition featured more than 100 oil paintings, watercolors, and monotypes, including works from private collections that are rarely accessible to the public and a number of recently discovered paintings. Although Prendergast's subject matter belonged to the 19th century, his innovative use of nonreferential color places his work firmly in the 20th century. The Whitney Museum has a long-standing commitment to the artist's work, with 15 oils and watercolors by him in the Permanent Collection. Since 1934, when the Museum held a Prendergast memorial exhibition, his first show in New York, there have been three other exhibitions: a traveling retrospective in 1961; "A Concentration of Works from the Permanent Collection" in 1980; and "Monotypes by Maurice Prendergast" in 1987. The exhibition was organized by the Williams College Museum of Art, Williamstown, Massachusetts, and was accompanied by an illustrated catalogue by Nancy Mowll Mathews, Prendergast Curator, Williams College Museum of Art. "Maurice Prendergast" was made possible by a generous grant from The Henry Luce Foundation, Inc., with additional support provided by the National Endowment for the Arts. The exhibition was installed at the Whitney Museum by Jennifer Russell, acting director. Second floor.

Installation view of "Maurice Prendergast," made possible by a generous grant from The Henry Luce Foundation, Inc., with additional support provided by the National Endowment for the Arts.

Installation view of "Hans Hofmann," supported by generous grants from Mr. and Mrs. Edwin A. Malloy, The Mnuchin Foundation, and the National Committee of the Whitney Museum of American Art.

Hans Hofmann
June 21–September 16, 1990

This retrospective of work by Hans Hofmann (1880–1966) consisted of more than 100 paintings and drawings. It presented an overview of Hofmann's art, from early Neo-Impressionist portraits and a group of watercolors painted during World War I to a diverse selection from the 1950s and 1960s, with special emphasis on his colorful compositions exploring the rectangle. Hofmann participated in nearly every Whitney Museum Annual between 1945 and his death in 1966; his work was featured in a one-artist exhibition at the Museum in 1957. Organized by Cynthia Goodman, guest curator, the exhibition was supported by generous grants from Mr. and Mrs. Edwin A. Malloy, The Mnuchin Foundation, and the National Committee of the Whitney Museum of American Art. It was accompanied by an illustrated catalogue and will be traveling in 1990–91. Fourth floor.

Installation view of "20th-Century American Art: Highlights of the Permanent Collection."

20th-Century American Art: Highlights of the Permanent Collection
October 24, 1989–February 3, 1991

This long-term installation of selected major works from the Museum's Permanent Collection is designed to give the public an opportunity to enjoy on a continuing basis some of the finest examples of American art of this century. The exhibition presents an abbreviated yet varied picture of the most comprehensive collection of 20th-century American art in the world through more than 70 outstanding paintings and sculptures by some of the most important American artists of this century. Works by Stuart Davis, Willem de Kooning, Charles Demuth, Richard Diebenkorn, Arshile Gorky, Marsden Hartley, Edward Hopper, Jasper Johns, Donald Judd, Roy Lichtenstein, Elie Nadelman, Louise Nevelson, Barnett Newman, Georgia O'Keeffe, Claes Oldenburg, Jackson Pollock, Ad Reinhardt, Mark Rothko, Edward Ruscha, David Salle, John Sloan, David Smith, Frank Stella, Cy Twombly, Andy Warhol, and others are included. Third floor.

Calder's Circus
Continuous

Alexander Calder's *Circus*, a collection of wire and cloth circus figures begun in Paris in 1926, eventually grew to a full troupe with dozens of performers and animals. Calder gave *Circus* performances for special audiences for three decades. Shown adjacent to the *Circus* is *Calder's Little Circus*, a 1961 film by Carlos Vilardebo which records the last complete performance presented by Calder, with his wife, Louisa, at the phonograph. Lobby.

Traveling Exhibitions

Richard Artschwager

Since the early 1960s, Richard Artschwager's work has incorporated elements of Pop Art, Minimalism, Photo-Realism, Conceptualism, and site-specific installation. This exhibition, the first comprehensive survey of Artschwager's work, opened at the Whitney Museum of American Art in 1988. Sponsored by the Lannan Foundation, Douglas S. Cramer, and the National Endowment for the Arts, the exhibition presented 67 paintings and sculptures. It was organized by Richard Armstrong, curator, and was accompanied by a fully illustrated catalogue. This year the exhibition traveled to the Musée National d'Art Moderne, Centre Georges Pompidou, Paris (July 4–September 17, 1989); and the Städtische Kunsthalle Düsseldorf (September 29–November 12, 1989).

***Immaterial Objects: Works from the Permanent Collection of the Whitney Museum of American Art**

This exhibition highlighted works by 16 artists who sought new definitions of the art object by experimenting with light, sound, video, and impermanent materials and relying on temporary installations and flexible dimensions. Among the artists represented were Jonathan Borofsky, Sol LeWitt, Mary Lucier, Dennis Oppenheim, Judy Pfaff, and James Turrell. Organized by Richard Marshall, curator, exhibitions, "Immaterial Objects" and its catalogue were sponsored by the National Committee of the Whitney Museum of American Art and the National Endowment for the Arts. The exhibition traveled to the North Carolina Museum of Art, Raleigh (October 14–December 31, 1989), and the Albany Museum of Art, Georgia (January 12–March 25, 1990). It continued traveling in 1990.

*Organized exclusively for travel.

1989 Biennial Exhibition Film and Video Programs

The film and video programs selected by John G. Hanhardt, curator, film and video, for the 1989 Biennial Exhibition have been traveling internationally. The American Federation of Arts, which has been circulating Biennial film programs since 1979 and video programs since 1985, arranged for them to be shown in 1989–90 at Walter Phillips Gallery, Banff Centre School of Fine Arts, Alberta, Canada (Video Program, September–October 1989); Institute for North American Studies, Barcelona (Film and Video Programs, October–November 1989); Principado de Asturias, Oviedo, Spain (Film and Video Program, November 1989); Universidad de Salamanca, Spain (Video Program, January 1990); The National Gallery of Canada, Ottawa (Film and Video Programs, January–February 1990); Weatherspoon Art Gallery, University of North Carolina, Greensboro (Film and Video Programs, January–April 1990); Virginia Commonwealth University, Richmond (Film Program, February 1990); Caja de Zamora, Spain (Video

Dennis Oppenheim's Lecture #1, *1976–83, installed at the North Carolina Museum of Art, Raleigh, in "Immaterial Objects." The exhibition, organized by the Whitney Museum, was sponsored by the National Committee of the Whitney Museum of American Art and the National Endowment for the Arts.*

Program, February 1990); Lee Hall Gallery, Northern Michigan University, Marquette (Film Program, February–March 1990); New Jersey Center for Visual Arts, Summit (Film Program, February–March 1990); Georgia Museum of Art, The University of Georgia, Athens (Video Program, February–March 1990); Vancouver Art Gallery, Canada (Video Program, February–April 1990); Cornell Cinema, Ithaca, New York (Video Program, March–April 1990); Museum of Modern Art, Rio de Janeiro, Brazil (Film Program, April 1990); Candido Mendes University, Rio de Janeiro, Brazil (Video Program, April 1990); Savassi Cineclube, Belo Horizonte, Brazil (Film and Video Programs, April–May 1990); Sony Cineclube, Divinópolis, Brazil (Film and Video Programs, April–May 1990); Spirit Square Center for the Arts, Charlotte, North Carolina (Video Program, May 1990); Image Farm, Hiroshima (Video Program, May–June 1990); Joaquin Nabuco Foundation for Social Services, Recife, Brazil (Film and Video Programs, May–June 1990); Federal University of Rio Grande do Sul, Porto Alegre, Brazil (Film Program, June 1990); Federal University of Santa Catarina, Florianópolis, Brazil (Video Program, June 1990).

Scholars-in-Residence Program

In 1989–90, Rockefeller Foundation Residency Fellowships in the Humanities were awarded to David James, associate professor of English, Occidental College, Los Angeles, and Bérénice Reynaud, an independent scholar and critic. James examined "Autobiography in Independent Film and Video" in the fall of 1989. Reynaud's project "Toward a New Approach to the History of American Independent Cinema: Crisis and Criticism" was conducted during the spring of 1990. The research was directed by John G. Hanhardt, curator, film and video. The Rockefeller Foundation Fellows were selected by an advisory panel consisting of Stuart Liebman, associate professor of film studies, Queens College, City University of New York; Linda Podheiser, assistant professor of visual and environmental studies, Harvard University; and David Rodowick, associate professor of American studies and comparative literature, Yale University. The fellowship program was initiated in 1987 through a grant to the Museum for the study of "Media Culture: New Technologies and the Arts."

Exhibitions

Eye for I: Video Self-Portraits
October 3–29, 1989

This survey of self-portraits by artists working in video included tapes ranging from meditative self-reflections to formal explorations of video's unique properties. The exhibition included 14 videotapes by Vito Acconci, Peter Campus, Juan Downey, Gary Hill, Joan Jonas, Pier Marton, and Bill Viola. This was the first in a series of planned exhibitions offering perspectives on American film and video by scholars outside the United States. "Eye for I" was organized by guest curator Raymond Bellour, a French film and media theorist.

Image World: Metamedia
November 9, 1989–February 18, 1990

This program of more than 250 films and videotapes spanning the last 30 years was presented as part of the exhibition "Image World: Art and Media Culture." The four-part series included independent films and videotapes that celebrate and critique the history, genres, styles, and institutions of broadcast television and Hollywood cinema. Complementing the program of independent works were Hollywood films that either take as their subject the media culture of broadcast television and motion pictures or rework film genres and cinematic codes. A selected history of broadcast television, including key entertainment and news programs, documentaries, and commercials from network, cable, and public broadcasting, was presented under the auspices of The Museum of Broadcasting. Additional funding for "Metamedia" was provided by George S. Kaufman and Kaufman-Astoria Studios, Inc. The exhibition was organized by John G. Hanhardt,

Installation view of Color Schemes *by Shu Lea Cheang.*

curator, film and video. Contributing consultants were Paul Arthur, assistant professor of film and literature, Montclair State College; Lucinda Furlong, assistant curator, film and video; and Ronald C. Simon, curator of television, The Museum of Broadcasting.

Shu Lea Cheang: Color Schemes
February 27–March 25, 1990

This multimedia installation by Shu Lea Cheang metaphorically employed the color-wash laundry cycle to reveal the conceptions and misconceptions of racial assimilation in American society and culture. The central element was a bank of three front-loading industrial washing machines that were activated by the viewer. Each machine housed a video monitor playing tapes featuring Asian-American, African-American, Latino, and Native American artists and performers. A second aspect of "Color Schemes" was a long dining table set with an elegant service for 12 and inelegant TV dinners. Baccarat, Inc., New York, provided Baccarat crystal and Gien Faïence dinnerware. The exhibition was organized by Lucinda Furlong, assistant curator, film and video.

American Audio Art on WDR
April 1–29, 1990

Works by 22 prominent American audio artists were presented in a series of Hörspiele (radio plays). All the works were commissioned by producer Klaus Schöning for the Neue *Hörspiel*, a radio series aired on WDR Cologne (West German Broadcasting Network). The audio program was supplemented by an exhibition of scores and notations by the artists. Among the artists represented were John Cage, Bill Fontana, Sorrel Hays, Alison Knowles, and Richard Kostelanetz. The exhibition was organized by John G. Hanhardt, curator, film and video, with guest curator Klaus Schöning, head of WDR-Neue Hörspiel Studio.

Beyond Illusion: American Independent Film and Video Art, 1965–75
May 3–June 3, 1990

Organized as part of the exhibition "The New Sculpture 1965–75: Between Geometry and Gesture," this program focused on works by artists who explored the processes and properties of film and video during this period. Their works reexamined the material and perceptual basis of the moving image through Body Art, image and text, Process Art, and Conceptual Art strategies. More than 80 films and videotapes by Vito Acconci, Lynda Benglis, Hollis Frampton, Joan Jonas, Bruce Nauman, Yvonne Rainer, Richard Serra, Paul Sharits, Michael Snow, and others were shown. John G. Hanhardt, curator, film and video, organized the exhibition.

Bill Gunn by Ishmael Reed
June 19–July 8, 1990

This tribute to the African-American filmmaker and screenwriter Bill Gunn (1929–89) featured his previously unreleased Hollywood film *Stop* (1970) and the landmark independent black vampire film *Ganja and Hess* (1973), as well as *Personal Problems* (1980–82), the soap opera Gunn cowrote with Ishmael Reed. The noted author of *Mumbo Jumbo* and *The Free-Lance Pallbearers* (both 1989), Reed organized the exhibition.

The New American Film and Video Series is made possible in part by grants from Manufacturers Hanover Corporation, AT&T Foundation, Consolidated Edison Company of New York, Inc., George S. Kaufman and Kaufman-Astoria Studios, Inc., The Bohen Foundation, the John D. and Catherine T. MacArthur Foundation, the Film and Video Fellows of the Whitney Museum of American Art, the New York State Council on the Arts, and the National Endowment for the Arts. The exhibitions were accompanied by free program notes. Gallery talks, by the artists or by curators, were given during the course of each exhibition.

Symposia

Nonsense: Culture Through the Looking Glass

Twenty-one scholars participated in this three-day symposium that explored the role and limitations of language in art and critical theory. Cosponsored by the Whitney Museum of American Art and the department of cinema studies, New York University, the symposium was organized by David B. Allison, associate professor of philosophy, State University of New York at Stony Brook; John G. Hanhardt, curator, film and video, Whitney Museum; Mark S. Roberts, instructor of philosophy, Suffolk County Community College, Shelden, New York; and Allen S. Weiss, contributing editor of *Art & Text*. The following papers, presented November 11–13, 1989, were later published in *Art & Text*, no. 37 (September 1990).

November 11, 1989 New York University

Chair: John O'Neill, professor of sociology, York University, Toronto

"Nonsense and Horse Sense: Psychoanalysis as a Science of Renaming" by Svi Lothane, M.D.

"Somebody Will Always Get It" by Antoine Compagnon, professor of French, Columbia University

"Words Eaten With Love" by Eduardo Prado de Oliveira, psychoanalyst, Association Psychanalytique de France, Paris

Chair: Thomas Altizer, professor of religious studies, State University of New York at Stony Brook

"Carrion Body, Carrion Utterance" by Alphonso Lingis, professor of philosophy, Pennsylvania State University, State College

"Religion Without the Limits of Reason Alone" by Mark Taylor, William R. Kenan, Jr., Professor of Religion, Williams College, Williamstown, Massachusetts

November 12, 1989 Whitney Museum of American Art

Chair: Robert Harvey, professor of French, State University of New York at Stony Brook

"K" by Allen S. Weiss, contributing editor of *Art & Text*

"Principia Schizophonia" by Gregory Whitehead, radio artist

Chair: David B. Allison, associate professor of philosophy, State University of New York at Stony Brook

" 'Non' Sense and 'Non' Art: Duchamp and Man Ray" by Dalia Judovitz, associate professor of French, Emory University, Atlanta

"Video in Fluxus" by John G. Hanhardt, curator, film and video, Whitney Museum

November 13, 1989 Whitney Museum of American Art

Chair: Susan Stewart, professor of English, Temple University, Philadelphia.

"Glossolalia: The Meaning of Nonsense" by Jean-Jacques Courtine, professor of French, University of Southern California, Los Angeles

"The Name of God and the Story of Man: The Case of Paul Tisseyre-Ananke" by Michel Pierssens, professor of French, Université de Montréal

"Nonsense and the Remainder in Language" by Jean-Jacques Lecerle, professor of English, Université de Paris X, Nanterre

Chair: Allen S. Weiss, contributing editor of *Art & Text*

"The Blissense of Mystory: Conduction" by Gregory Ulmer, associate professor of English, University of Florida, Gainesville

"The Hysterical Male" by Arthur Kroker, professor of political science, Concordia University, Montreal

"Louis Wolfson, or The War Against the Mother Tongue" by Chantal Thomas, chargée de recherche, Centre National de la Recherche Scientifique, Paris

Art, Technology, and the Institution: New Perspectives for a New Century

This daylong symposium addressed the influence of new electronic technologies on contemporary art and its presentation and reception. Organized by John G. Hanhardt, curator, film and video, and E. Ann Kaplan, director of the Humanities Institute, State University of New York at Stony Brook, the symposium was cosponsored by the Whitney Museum of American Art and the Humanities Institute, State University of New York at Stony Brook. The papers read on March 31, 1990, were:

"Information, Crisis, Catastrophe" by Mary Ann Doane, assistant professor of film and semiotic theory, Brown University, Providence, Rhode Island

"Sacrificial America" by Arthur Kroker, professor of political theory, Concordia University, Montreal

"Derrida and Computer Writing" by Mark Poster, professor of history and director of the Critical Theory Institute, University of California, Irvine

"Opera and Technology" by Avital Ronell, associate professor of comparative literature, University of California, Berkeley

African-American Film and Media Culture: A Re-Examination

This daylong conference brought together 12 distinguished scholars and critics who delivered papers and examined critical, historical, and theoretical issues in African-American cinema and media art in three symposia on the topics "Periodization," "Spike Lee," and "Gender and Sexuality." Organized by Valerie Smith, associate professor of English, University of California, Los Angeles, and John G. Hanhardt, curator, film and video, in collaboration with Manthia Diawara, associate professor of French, black studies, and film, University of California, Santa Barbara, the conference was funded by the AT&T Foundation and The Reed Foundation, Inc. It was dedicated to the memory of James A. Snead, Ph.D., a scholar in film, comparative literature, and African-American culture. The papers read on June 9, 1990, were:

Periodization

"The Subject Is Money: Re-Considering the Black Film Audience as a Theoretical Paradigm," by Jacqueline Bobo, assistant professor, University of North Carolina at Chapel Hill

"Black Aesthetics and the Re-Coding of Blaxploitation: Toward a No-Theory Theory of Contemporary Black Cinema" by Tommy L. Lott, associate professor of philosophy, Stanford University

"Afro-Modernism and Cinema" by Clyde Taylor, associate professor of English, Tufts University

The respondent was Edward Guerrero, assistant professor of English, University of Delaware.

Spike Lee

"Spike Lee and the Commerce of Culture" by Houston A. Baker, Jr., director, Center for the Study of Black Literature and Culture, University of Pennsylvania

"Confrontational Criticism" by Bell Hooks, associate professor of English, Oberlin College

"But Compared to What? Realism, Essentialism, and Representation in *School Daze* and *Do the Right Thing*" by Wahneema H. Lubiano, assistant professor of English, Princeton University

The respondent was Deborah McDowell, associate professor of English, University of Virginia.

Gender and Sexuality

Address by Toni Cade Bambara, author of *The Salt Eaters* (1981) and screenwriter for *The Bombing of Osage Avenue* (1988)

"Black Macho Revisited: Reflections of a Snap! Queen" by Marlon Riggs, independent producer and lecturer at the Graduate School of Journalism, University of California, Berkeley

"The Problem of the Visual in Afro-American Culture" by Michele Wallace, assistant professor of English, City College of New York

The respondent was Manthia Diawara, associate professor of French, black studies, and film, University of California, Santa Barbara.

Branch Museums

Whitney Museum of American Art, Downtown at Federal Reserve Plaza

This exhibition center, located on the lower concourse level at Two Federal Reserve Plaza, 33 Maiden Lane, is funded by a partnership of Park Tower Realty and IBM, the developers of Federal Reserve Plaza. Changing exhibitions are accompanied by free brochures, and gallery talks are given on Mondays, Wednesdays, and Fridays at 12:30.

In October 1989, Tod Williams, Billie Tsien and Associates received a Distinguished Architecture Award Citation from the New York Chapter of the American Institute of Architects for the design of this branch.

Installation view of "The Experience of Landscape: Three Decades of Sculpture," at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza

EXHIBITIONS

The Desire of the Museum
July 12–September 12, 1989

This exhibition presented contemporary art that addresses the broad institutional context within which art is exhibited and seen. The role of museums in the social, cultural, political, and economic network was examined in works ranging from a video transfer by Mark Dion and Jason Simon to a selection of posters by the Guerrilla Girls. Works by Richard Artschwager, Hans Haacke, Silvia Kolbowski, Sherrie Levine, and Aimee Rankin, among others, focused on matters of collecting, preserving, and exhibiting within the psychoanalytic context of fetishism, exhibitionism, and voyeurism. The exhibition was organized by Timothy Landers, Jackie McAllister, Catsou Roberts, Benjamin Weil, and Marek Wieczorek, 1988–89 Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program.

The Gestural Impulse 1945–60: Paintings from the Permanent Collection of the Whitney Museum of American Art
September 29–December 1, 1989

More than twenty paintings by artists associated with the New York School were presented in this exhibition. The range of styles within Abstract Expressionism was illustrated through works by William Baziotes, Willem de Kooning, Adolph Gottlieb, Hans Hofmann, Franz Kline, Lee Krasner, Joan Mitchell, Robert Motherwell, Milton Resnick, Mark Rothko, Clyfford Still, Mark Tobey, and Bradley Walker Tomlin, among others. The exhibition was organized by Karl Emil Willers, branch director.

Artist Meg Webster and designer Marc Zaref at the opening reception for "The Experience of Landscape: Three Decades of Sculpture," at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza, December 12, 1989.

The Experience of Landscape: Three Decades of Sculpture
December 13, 1989–February 27, 1990

Sculptures that refer spatially and temporally to the expansive character of landscape were explored in this exhibition. Dating from the 1960s to the present, the works create or implicate an overall environment suggestive of natural sites and processes through repetition of form, horizontal format, seemingly random arrangement, use of natural materials, and interaction with the surrounding space. Among the artists represented were Carl Andre, Louise Bourgeois, Nancy Graves, Michael Heizer, Bryan Hunt, Robert Lobe, Alan Saret, and Robert Smithson. The exhibition was organized by Karl Emil Willers, branch director.

Architects Tod Williams, Billie Tsien, and their son Kai at the opening reception for "Architecture Tomorrow: Domestic Arrangements, A Lab Report by Tod Williams and Billie Tsien," at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza, March 14, 1990.

Architecture Tomorrow: Domestic Arrangements
A Lab Report by Tod Williams and Billie Tsien
March 14–May 15, 1990

Architects Tod Williams and Billie Tsien developed and installed full-scale pieces of a house made of inexpensive and atypical building materials: roofs and walls of polyurethane foam, columns and beams of laminated and formed paper, a pallet floor of wood chips and resin topped by a perforated hardboard surface, and multiuse furniture. Part of the ongoing series "Architecture Tomorrow," organized by the Walker Art Center, Minneapolis, this traveling exhibition received major funding from The Jay Chiat Foundation, the Graham Foundation for Advanced Studies in the Fine Arts, and Helen and Kim Whitney.

Installation view of "Architecture Tomorrow: Domestic Arrangements, A Lab Report by Tod Williams and Billie Tsien," at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza.

Installation view of "The (Un)Making of Nature," at the Whitney Museum of American Art, Downtown at Federal Reserve Plaza.

The (Un)Making of Nature
May 31 – July 27, 1990

Influenced by the endangered status of the environment and its effect on contemporary life, many artists invoke nature in new ways and in a variety of media. The works in exhibition reappraised the genre of landscape painting, addressed the manipulation of natural materials, and engaged environmental issues. Among the artists represented were Petah Coyne, Laura Emrick, April Gornik, Peter Hopkins, David Nyzio, John Pfahl, and Christy Rupp. Two installations by Michael Paha were presented at the Whitney Museum at Philip Morris in conjunction with the exhibition. Organized by Julia Einspruch, Elizabeth Finch, James Marcovitz, Helen Molesworth, and Lydia Yee, 1989–90 Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program, the exhibition traveled to the Whitney Museum of American Art, Fairfield County, in October 1990.

EDUCATIONAL PROGRAMS

Point Blank

This four-part series presented monologues by distinguished playwrights/performers. It was cosponsored by the Whitney Museum of American Art and the Lower Manhattan Cultural Council.

Richard Foreman	November 2, 1989
Laurie Carlos	November 9, 1989
Holly Hughes	November 16, 1989
Richard Elovich	November 30, 1989

Architecture Tomorrow

Talks by Tod Williams and Billie Tsien were given on April 7 and 18, 1990.

Whitney Museum of American Art at Equitable Center

This branch, in The Equitable's headquarters, consists of two galleries, one for long-term installations of works from the Permanent Collection, the other for temporary exhibitions. The exhibitions are supplemented by free brochures, lectures, and performances. Gallery talks are given weekdays at 12:30.

EXHIBITIONS: NORTH GALLERY

Selections from the Permanent Collection of the Whitney Museum of American Art
August 24, 1989–March 7, 1990

This installation featured paintings and sculptures from the 1950s through the 1980s. Twenty-one artists were represented, among them Jean-Michel Basquiat, Willem de Kooning, Helen Frankenthaler, Robert Indiana, Ellsworth Kelly, Elizabeth Murray, Kenneth Noland, Jules Olitski, Robert Rauschenberg, James Rosenquist, Julian Schnabel, and Richard Serra. The exhibition was organized by Adam D. Weinberg, branch director.

Early/Later: Selected Works from the Permanent Collection of the Whitney Museum of American Art
March 26, 1990–March 1991

This long-term installation of paintings and sculptures offers a rare opportunity to view, side by side, earlier and later works by selected 20th-century American artists. The exhibition illustrates the shifts and progressions that have occurred throughout the careers of 16 artists, including Alexander Calder, Stuart Davis, Donald Judd, Lee Krasner, Roy Lichtenstein, Agnes Martin, Alice Neel, and Louise Nevelson. Adam D. Weinberg, branch director, organized the exhibition with Ani Boyajian, gallery coordinator.

Installation view of "Selections from the Permanent Collection of the Whitney Museum of American Art," at the Whitney Museum at Equitable Center.

Installation view of "Thomas Hart Benton: Murals," at the Whitney Museum of American Art at Equitable Center.

EXHIBITIONS: SOUTH GALLERY

The "Junk" Aesthetic: Assemblage of the 1950s and Early 1960s
June 30–August 23, 1989

This exhibition examined Assemblage, the piecing together of works of art from found objects and ordinary materials, often junk. Thirty-eight works created during the 1950s and early 1960s were shown. Organized by Roni Feinstein, branch director, Whitney Museum, Fairfield County, the exhibition was presented at that branch earlier in 1989.

Aldo Crommelynck: Master Prints with American Artists
September 1–November 7, 1989

Master printer Aldo Crommelynck, best known for his work with Picasso and other European masters, has worked also with American artists. Adam D. Weinberg, branch director, organized this exhibition, which brought together for the first time works by American artists who have collaborated with Crommelynck: Richard Bosman, Chuck Close, George Condo, Jim Dine, Eric Fischl, Dan Flavin, Red Grooms, Edward Henderson, Jasper Johns, Alex Katz, David Salle, Donald Sultan, and Terry Winters.

Thomas Hart Benton: Murals
November 16, 1989–January 31, 1990

As part of the traveling retrospective organized by The Nelson-Atkins Museum of Art, Kansas City, Missouri, three of Benton's mural cycles were shown together for the first time. *The American Historical Epic*, a noncommissioned work completed between 1919 and 1926, and *The Arts of Life in America*, commissioned for the library of the original Whitney Museum building in 1932 and subsequently sold, were exhibited in the gallery. *America Today*, commissioned in 1930 by The New School for Social Research for its boardroom and recently purchased and restored by The Equitable, is on permanent display in the north corridor of the Equitable Center.

Real Allusions
February 9–April 11, 1990

The stylistically diverse work of six painters from across the country, all of whom employ illusionistic representation, was presented in this exhibition. The artists were Llyn Foulkes, Edward Henderson, David Hodges, Cheryl Laemmle, Lee Smith, and John Snyder. Organized by Adam D. Weinberg, branch director, the exhibition traveled to the Whitney Museum, Fairfield County, in May 1990.

Niles Spencer
April 25–June 20, 1990

Largely overlooked during the last 20 years, Niles Spencer (1893–1952) is most often associated with American Precisionist painters such as Ralston Crawford and Charles Sheeler. This exhibition featured 36 paintings, 3 drawings, and 1 lithograph and included the finest examples of Spencer's industrial and architectural abstractions and his subtly constructed still lifes. It was organized by guest curator Wendy Jeffers and Adam D. Weinberg, branch director, and accompanied by a brochure written by Karal Ann Marling and Jeffers.

PERFORMANCES

Equinox, a program of contemporary music and dance, is presented twice a year. The free series was produced by Paula Breckenridge, manager, Whitney Museum at Equitable Center.

Equinox: Fall Performances, 1989

Karen Pearlman and Richard Allen	September 5, 1989
Bill Young	September 12, 1989
Molissa Fenley	September 19, 1989
Janis Brenner	October 5, 1989
Sally Hess	October 12, 1989
Ton Simons	October 19, 1989

Equinox: Spring Performances, 1990

The Ohio Ballet	March 2–3, 1990

Sound Art Festival: 2nd Acustica International April 27–29, 1990

This series was produced by Goethe House, New York, the Whitney Museum at Equitable Center, and WDR Cologne, and featured *Hörspiel* productions commissioned by WDR. Performing in the festival were Charles Amirkhanian, John Cage, Philip Corner, Alvin Curran, Bill Fontana, Malcolm Goldstein, Sorrel Hays, Pierre Henry, Dick Higgins, Mauricio Kagal, Alison Knowles, Jackson Mac Low, Franz Mon, Charles Morrow, Linda Mussmann, Pauline Oliveros, Jerome Rothenberg, Gerhard Rühm, Klaus Schöning, Ronald Steckel, and Yasunao Tone.

Left to right: Guest curator Wendy Jeffers, Loren McIver (seated), and Dorothy Miller at the opening reception for "Niles Spencer," at the Whitney Museum of American Art at Equitable Center, April 24, 1990.

The Ohio Ballet performing the New York premiere of "Planes/Configurations," March 2, part of the "Equinox: Spring Performances, 1990" series at the Whitney Museum of American Art at Equitable Center.

EDUCATIONAL PROGRAMS

On Art On View

This ongoing series of gallery talks features artists, art historians, and critics discussing current exhibitions.

The "Junk" Aesthetic: Assemblage of the 1950s and Early 1960s

Roni Feinstein	July 6, 1989
Donald Kuspit	July 13, 1989
John Coplans	July 20, 1989
Phyllis Tuchman	July 27, 1989

Aldo Crommelynck: Master Prints with American Artists

Ellen D'Oench	October 5, 1989
Roberta Waddell	October 2, 1989
Barry Walker	October 19, 1989
Wendy Weitman	October 26, 1989

Real Allusions

Adam D. Weinberg	February 15, 1990
John Yau	February 22, 1990
Susan C. Larsen	March 1, 1990
Helaine Posner	March 8, 1990

Niles Spencer

Karal Ann Marling	May 10, 1990

Sound Art Festival: 2nd Acustica International
Panel Discussion April 28, 1990

Eric Friessen moderated a discussion with audio artists and radio producers, historians, and critics. Panelists were Charles Amirkhanian, John G. Hanhardt, Richard Kostelanetz, Julie Lazar, Klaus Schöning, Ronald Steckel, and Marjorie van Halteren.

CHILDREN'S PROGRAMS

Under the supervision of Nanette Lubrino, gallery coordinator, trained docents conducted more than 70 tours of exhibitions for approximately 1,800 public and private school students. The students received pre- and post-visit material related to specific exhibitions.

Fifth graders from P.S. 111, located near the Equitable Center on West 53rd Street, created a five-panel mural on racial harmony under the direction of artist Noah Baen in conjunction with the "Thomas Hart Benton: Murals" exhibition. The students' mural, *Created Equal*, was displayed in the concourse between the Equitable and PaineWebber buildings from December 21, 1989, through January 31, 1990.

Lee Smith, one of the artists represented in "Real Allusions," gave a slide presentation to sixth graders from P.S. 111 on February 15, 1990.

Fifth graders from P.S. 111 working on their mural Created Equal, *which was later displayed in the concourse between the Equitable and PaineWebber buildings. This was one of the educational programs for children organized by the Whitney Museum of American Art at Equitable Center.*

Whitney Museum of American Art at Philip Morris

This branch, in the headquarters of Philip Morris Companies Inc., across from Grand Central Terminal, presents changing exhibitions in its large indoor Sculpture Court and adjacent gallery. These are supplemented by free brochures, lectures, films, and performances. Gallery talks are given Mondays, Wednesdays, and Fridays at 1:00.

EXHIBITIONS

Miniature Environments
August 2 – September 27, 1989

This exhibition illustrated the ability of sculpture to impart strong emotional messages and psychological insights in the form of miniature environments. Among the artists represented were Lynne Clibanoff, James Connor, Richard Haas, Susan Leopold, Michael McMillen, and Charles Simonds. Josephine Gear, branch director, organized the exhibition.

Paul Nitze with his portrait by Isamu Noguchi, at the opening reception for "Isamu Noguchi: Portrait Sculpture," at the Whitney Museum of American Art at Philip Morris, November 21, 1989.

Isamu Noguchi: Portrait Sculpture
October 6 – December 6, 1989

This traveling exhibition, organized by the National Portrait Gallery, Smithsonian Institution, Washington, D.C., provided an opportunity to examine a little-known aspect of Isamu Noguchi's sculpture through 28 portraits produced between 1925 and 1942. Renowned for his elegant and powerful abstractions, Noguchi used many of the same materials—metal, wood, marble, clay, plaster—to create his portraits. Among his subjects were Berenice Abbott, R. Buckminster Fuller, George Gershwin, Martha Graham, Lincoln Kirstein, Clare Boothe Luce, Paul Nitze, and Ginger Rogers. The exhibition was accompanied by a brochure written by Nancy Grove.

Out of Wood: Recent Sculpture
Gallery: December 15, 1989 – February 20, 1990
Sculpture Court: December 15, 1989 – December 5, 1990

Large-scale carved wood sculptures by Raoul Hague, Jene Highstein, Mel Kendrick, Michael Lekakis, and Ursula von Rydingsvard were featured in this exhibition, which demonstrated the various styles, forms, and techniques of sculptors who share an interest in the inherent properties of wood. The exhibition was organized by Josephine Gear, branch director.

Artists Paul Cadmus and George Tooker, following a discussion about their work, at the Whitney Museum of American Art at Philip Morris, April 4, 1990.

Cadmus, French, & Tooker: The Early Years
March 1 – May 5, 1990

This exhibition presented the haunting, often surreal paintings, prints, and drawings of Paul Cadmus, Jared French, and George Tooker, lifelong friends and collaborators, during the twenty-year period when their careers were most closely intertwined. The exhibition was organized by Josephine Gear, branch director.

Installation view of "Out of Wood: Recent Sculpture," in the Sculpture Court at the Whitney Museum of American Art at Philip Morris.

The (Un)Making of Nature: Installations by Michael Paha
May 16–July 11, 1990

Two installations by Michael Paha, *Timeline* and *As We Sleep*, were presented in conjunction with the exhibition at the Whitney Museum Downtown. These self-contained ecosystems—called "arsariums" by the artist—explore the disruption of natural processes by technology and the relationship of fantasy to nature.

Lawrence D. "Butch" Morris and artist Alison Saar at the reception for the composer at the Whitney Museum of American Art at Philip Morris, November 13, 1989.

PERFORMANCES

Free programs of new works and works-in-progress by contemporary performing artists are presented in Performance on 42nd. The series takes place twice a year and was produced by Jeanette Vuocolo, manager, Whitney Museum at Philip Morris.

Performance on 42nd, Fall 1989

Lawrence D. "Butch" Morris,
artist-in-residence November 11–16, 1989

Peter Cook and Kenny Lerner performing "Flying Words Project," June 13, part of the "Performance on 42nd, Spring 1990" series produced by the Whitney Museum of American Art at Philip Morris.

Performance on 42nd, Spring 1990

By Word of Mouth and Hand: New American Storytelling

Malika Lee Whitney and The Pickney Players, with guest artists Peggy Pettitt and Thomas Osha Pinnock	May 16, 1990
Fred Hopkins, Diedre Murray, and Richard "Shake-A-Leg" Thomas	May 23, 1990
Brenda Wong Aoki	May 30, 1990
Peter Gordon and Constance DeJong	June 6, 1990
Peter Cook and Kenny Lerner, "Flying Words Project"	June 13, 1990
New American Radio, directed by Helen Thorington	June 19–21, 1990

EDUCATIONAL PROGRAMS

Miniature Environments Film Program and Artists' Panel Discussion

Fantastic Voyage (1966), directed by Richard Fleischer, was shown on September 6, 1989.

Alice (1988), a film by Jan Svankmajer, and a segment from *Everything You Ever Wanted to Know About Sex* (1972), directed by Woody Allen, were shown on September 13, 1989.

Panelists for the discussion on September 20, 1989, were artists James Connor, Susan Leopold, Aimee Rankin, and Charles Simonds. The moderator was Josephine Gear, branch director.

Isamu Noguchi Film Program and Panel Discussion

Isamu Noguchi (1980), by Bruce W. Bassett, was shown on October 18, 1989.

Left to right: Suzanne Ziegler, Sono Osato, Nancy Grove (moderator), and Paul Nitze, panelists for "Isamu Noguchi Remembered," at the Whitney Museum of American Art at Philip Morris, November 21, 1989.

Nancy Grove, curator, moderated a discussion entitled "Isamu Noguchi Remembered" with Paul Nitze, Sono Osato, and Suzanne Ziegler on November 21, 1989.

Artists Jene Highstein (left) and Mel Kendrick discussing "Out of Wood: Recent Sculpture," at the Whitney Museum of American Art at Philip Morris, January 17, 1990.

Out of Wood: Recent Sculpture Panel Discussion

Josephine Gear, branch director, moderated a discussion with artists Jene Highstein, Mel Kendrick, and Ursula von Rydingsvard on January 17, 1990.

Cadmus, French, & Tooker: The Early Years Discussion and Film Program

Paul Cadmus and George Tooker participated in a discussion with Josephine Gear, branch director, on April 4, 1990.

Paul Cadmus: Enfant Terrible at 80 (1984), a film by David Sutherland, was shown on March 28, 1990.

On the Waterfront (1954) and *A Streetcar Named Desire* (1951), both directed by Elia Kazan, were shown on April 11, and 18, 1990, respectively.

The (Un)Making of Nature Panel Discussion

A discussion moderated by Connie Wolf, Warren Weaver Fellow, Rockefeller Foundation, was held on June 27, 1990. Panelists were Deborah Bright, assistant professor of art history, Rhode Island School of Design; Lucy Lippard, writer and activist; Bill McKibben, environmentalist and writer; and Neil Smith, associate professor of geography, Rutgers University.

CHILDREN'S PROGRAMS

Under the supervision of Peter Naumann, gallery coordinator, trained docents gave tours of exhibitions in the gallery and Sculpture Court to more than 2,000 New York City schoolchildren, as well as to groups of disadvantaged and homeless children.

In conjunction with the Performance on 42nd series "By Word of Mouth and Hand: New American Storytelling," Malika Lee Whitney and The Pickney Players gave a special performance for children from P.S. 87, Manhattan, and P.S. 24, Queens, on May 30, 1990.

Whitney Museum of American Art, Fairfield County

This branch, in the headquarters of Champion International Corporation, Stamford, Connecticut, presents changing exhibitions supplemented by free brochures, lectures, classes, films, concerts, and performances. Gallery talks are given Tuesdays, Thursdays, and Saturdays at 12:30.

EXHIBITIONS

Suburban Home Life: Tracking the American Dream
July 13–September 6, 1989

This exhibition explored suburbia as a prominent idea in contemporary American life through more than 60 paintings, sculptures, drawings, photographs, architectural models, and videotapes by artists and architects concerned with the successes and failures, promises and contradictions of the suburban experience. Works by Diane Arbus, Robert Bechtle, Mindy Faber, Frank O. Gehry, Duane Hanson, Ilene Segalove, and Frank Lloyd Wright, among others, were included. Originally presented at the Whitney Museum, Downtown at Federal Reserve Plaza, the exhibition was organized by Sarah Hudson Bayliss, Amy Michael Homes, Christopher Robert Hoover, and Miwon Kwon, 1988–89 Helena Rubinstein Fellows in the Whitney Museum's Independent Study Program. It was accompanied by a brochure written by Bayliss, Hoover, and Kwon.

Realism and Romanticism in Nineteenth-Century New England Seascapes
September 15–November 29, 1989

The conventions of Realism and Romanticism in 19th-century seascapes were examined in this exhibition of paintings by 20 American artists who

Tour of "Realism and Romanticism" led by docent Claire Henriques at the Whitney Museum of American Art, Fairfield County.

worked in New England. The paintings ranged from objectively rendered seascapes and ship "portraits" filled with precise details, by artists such as James Buttersworth and Robert Salmon, to overtly romantic and theatrical paintings by Thomas Cole and Edward Moran. Other artists represented included Sanford Robinson Gifford, William Stanley Haseltine, Martin Johnson Heade, Winslow Homer, John Frederick Kensett, and Fitz Hugh Lane. The exhibition was organized by guest curator Gertrude Grace Sill, with Cynthia Roznoy, manager, Whitney Museum, Fairfield County.

The Eighties in Review: Selections from the Permanent Collection of the Whitney Museum of American Art
December 8, 1989–February 27, 1990

This exhibition presented 34 paintings, sculptures, prints, and drawings from the 1980s, representing the styles and aesthetic viewpoints prevalent during the decade—among them graffiti art, organic abstraction, painterly expressionism, and postmodern critiques of mass media and contemporary culture. Among the artists included were George Condo, Carroll Dunham, Viola Frey, Nancy Graves, Bryan Hunt, Mike Kelley, John Newman, David Salle, Cindy Sherman, and Terry Winters. Roni Feinstein, branch director, organized the exhibition.

With the Grain: Contemporary Panel Painting
March 9–May 9, 1990

Although wood panels have traditionally served as passive supports, with the grain of the wood masked by a painted surface, a number of contemporary artists have begun to make the wood grain an important part of their imagery. For them, the grain offers a ready-made linear pattern and has obvious organic references; at the same time, plywood carries intimations of the manufacturing process. Vikky Alexander, Ford Beckman, Julie Fromme, Robert Helm, Sherrie Levine, Ray Smith, and John Torreano were among the artists represented. The exhibition was organized by Roni Feinstein, branch director, and traveled to the Whitney Museum at Philip Morris later in 1990.

Real Allusions
May 18–July 18, 1990

See listing under "Whitney Museum of American Art at Equitable Center."

PERFORMANCES

Programs of music, dance, and performance art are presented free during the year. These were produced by Holly Manley, gallery coordinator, Whitney Museum, Fairfield County.

Installation view of "Real Allusions," at the Whitney Museum of American Art, Fairfield County.

America's Musical Legacy

Roots of Brazil	July 12, 1989
Stilt Dancers and Spirit Ensemble	July 19, 1989
Joyce DiCamillo Quartet	July 26, 1989
Etosha	August 2, 1989

Music at the Museum

This classical music series was copresented by the Whitney Museum, Fairfield County, and the Stamford Center for the Arts.

Frank Patterson	September 27, 1989
Kurt Nikkanen	October 25, 1989
Arthur Papazian	November 29, 1989

Selected Shorts: A Celebration of the Short Story

Produced by Symphony Space, New York, the event featured readings by actors from Broadway, off-Broadway, film, and television, including Barbara Barrie, Fionnula Flanagan, Charles Keating, Isaiah Sheffer, Keith Szarabajka, and Maria Tucci. This series was presented in conjunction with the exhibition "Real Allusions."

"A Dog in Dürer's Etching" by Marco Denevi "Dating Your Mom" by Ian Frazier "The New Girlfriend" by Ruth Rendell	May 31, 1990
"Are These Actual Miles?" by Raymond Carver "The Worm in the Apple" by John Cheever "Don't You Blame Anyone" by Julio Cortázar	June 7, 1990

EDUCATIONAL PROGRAMS

Realism and Romanticism in Nineteenth-Century New England Seascapes Gallery Talk

Gertrude Grace Sill, curator of the exhibition, gave a talk on the varieties of mood and style in 19th-century seascapes on October 5, 1989.

The Eighties in Review Lectures

Richard Armstrong, curator, Whitney Museum, presented "The View from Here" on January 11, 1990. Art historian and critic Robert Pincus-Witten presented "Modernism/Postmodernism: Which Side Are You On?" on January 18. Artist Ellen Phelan concluded the series with a talk on January 25.

With the Grain: Contemporary Panel Painting Lectures

Roni Feinstein, branch director and curator of the exhibition, gave a talk on the development of the wood panel from passive support to intrinsic part of artistic imagery on March 15, 1990. John Torreano and the Starn Twins, artists represented in the exhibition, gave slide lectures on March 22 and April 5, respectively.

Real Allusions Gallery Talk

Adam D. Weinberg, curator of the exhibition and director of the Whitney Museum at Equitable Center, discussed the artists and their works on June 21, 1990.

Workshops

Jane Sutherland, artist and teacher, led a demonstration and workshop in pastel on October 14, 1989, in conjunction with the exhibition "Realism and Romanticism in Nineteenth-Century New England Seascapes." She also conducted "Starting from Nature," a workshop in charcoal and pen-and-ink drawing, on January 27, 1990, in conjunction with the exhibition "The Eighties in Review."

Children from Stamford's South End Community Center tour "Real Allusions" with docent Veronica Ferré at the Whitney Museum of American Art, Fairfield County.

EDUCATIONAL OUTREACH PROGRAMS

In conjunction with the exhibitions, special packets consisting of slides and text prepared by Holly Flickinger, gallery assistant, were distributed to public and private schools throughout the area. In 1989–90 the outreach programs were presented to more than 50 classes in Fairfield County, and approximately 1,000 children from nursery through high school age visited the Museum and were given tours by trained volunteer docents.

Artist John Thompson (right) critiquing the work of Darien High School junior Alexander Klumb. Klumb was represented in the student exhibition "Against the Grain," presented in the lobby of the Champion International Corporation building in conjunction with "With the Grain: Contemporary Panel Painting," at the Whitney Museum of American Art, Fairfield County.

Student Exhibition and Programs

An exhibition of works on plywood by students from Darien High School was presented in the lobby of the Champion International Corporation building from April 26 through May 16, 1990. "Against the Grain" featured works inspired by the students' visit to "With the Grain: Contemporary Panel Painting." The exhibition was organized by Holly Flickinger and Robert Cygan, art curriculum coordinator for the Darien public schools.

John R. Thompson, an artist represented in "With the Grain," visited Darien High School to speak to the art students and critique their work. Julie Fromme, another artist in the exhibition, gave a slide lecture at Greenwich High School.

Teachers' Workshops

Holly Flickinger conducted a workshop for teachers in October 1989. This ongoing series is designed to encourage teachers from local schools to use the Museum as an educational resource.

Adult Outreach Program

Norman Kruchkow and Sheila Wolfson, adult outreach coordinators, presented 20 off-site slide lectures on current exhibitions to approximately 600 adults in 1989–90. More than 100 senior citizens visited the Museum after these talks.

Publications

Research for scholarly publications is supported by income from endowments established by Henry and Elaine Kaufman, The Lauder Foundation, Mrs. William A. Marsteller, The Andrew W. Mellon Foundation, Mrs. Donald A. Petrie, the Primerica Foundation, the Samuel and May Rudin Foundation, Inc., The Simon Foundation, and Nancy Brown Wellin.

Books and Catalogues

Art in Place: Fifteen Years of Acquisitions by Tom Armstrong and Susan C. Larsen. 228 pages; 120 illustrations, 75 in color. Paper.

Bulletin of the Whitney Museum of American Art, 1988–89. 111 pages; 83 black-and-white illustrations. Paper.

Hans Hofmann by Cynthia Goodman, with essays by Cynthia Goodman, Clement Greenberg, and Irving Sandler. 200 pages; 101 color plates. Published in association with Prestel-Verlag, Munich. Paper.

Edward Hopper Address Book. 42 color plates.

Image World: Art and Media Culture, with essays by John G. Hanhardt, Marvin Heiferman, and Lisa Phillips. 216 pages; 120 illustrations, 75 in color. Paper.

Immaterial Objects: Works from the Permanent Collection of the Whitney Museum of American Art, New York by Richard Marshall. 112 pages; 64 illustrations, 16 in color. Paper.

The New Sculpture 1965–75: Between Geometry and Gesture, edited by Richard Armstrong and Richard Marshall, with essays by Richard Armstrong, John G. Hanhardt, and Robert Pincus-Witten. 356 pages; 248 illustrations, 33 in color. Paper.

Brochures

Nineteen free brochures were produced to accompany exhibitions at the branch museums. In addition, the following brochures were produced:

Traveling Exhibition
Edward Hopper: Selections from the Permanent Collection by Susan C. Larsen and Deborah Lyons

Lobby Gallery Exhibitions
A New Acquisition: Ree Morton, Signs of Love by Lisa Phillips
Recent Drawing: Roni Horn, Charles Ray, Jim Shaw, Michael Tetherow by Klause Kertess

New American Film and Video Series Program Notes
"American Audio Art on WDR" by Klaus Schöning
"Shu Lea Cheang" by Lucinda Furlong
"Eye for I: Video Self-Portraits" by Raymond Bellour
"Bill Gunn" by Ishmael Reed
"Image World: Metamedia" by John G. Hanhardt

Susan Rothenberg, Mezzo Fist #1, *1990. Mezzotint: sheet, 31⅛ x 22¼ inches (79.1 x 56.5 cm); plate, 19 7/16 x 19⅜ inches (49.4 x 49.2 cm). Purchase, with funds from the Print Committee 90.25*

Exhibition Posters

Ocean Park #125 by Richard Diebenkorn (1980), 41 x 28½"
Poker Night (from A Streetcar Named Desire)
by Thomas Hart Benton (1948), 28 x 36"
Sun in the Foliage by Hans Hofmann (1964), 28¾ x 39¼"
Tango by Elie Nadelman (c. 1919), 40 x 28½"
Central Park by Maurice Prendergast (c. 1901), 28 x 23½"

Awards

The American Federation of Arts 1989 Award of Excellence:
Frederick Kiesler by Lisa Phillips
Barbara Kruger "I Shop Therefore I Am" tote bag
Miniature Environments by Josephine Gear

The American Institute of Graphic Arts 1990 Certificate of Excellence:
Frederick Kiesler by Lisa Phillips

STORE NEXT DOOR

Store Next Door, at 943 Madison Avenue, expands the Museum's sales operation and supplements the Sales Desk's selection of catalogues, books, posters, and cards. The shop reflects the exhibition activities of the Museum through changing selections of jewelry, ties, scarfs, toys, furniture, and household items created by American artists, architects, designers, and craftsmen. The wide variety of handcrafts and mass-produced items relate to the Whitney Museum's mandate to promote quality in all aspects of American culture.

Independent Study Program

The Independent Study Program, established in 1968, comprises two interrelated and complementary sections: the Curatorial and Critical Studies Program and the Studio Program. These programs bring together students of art and art history in shared activities in order to encourage mutual understanding. For the Curatorial and Critical Studies Program, 10 advanced undergraduates and graduate students from universities throughout the world are selected annually; they are designated Helena Rubinstein Fellows in recognition of the substantial support provided to the program by the Helena Rubinstein Foundation. Each semester, 15 to 20 students are chosen for the Studio Program. The Independent Study Program faculty consists of Ron Clark, Hal Foster, Mary Kelly, and Yvonne Rainer.

The Curatorial and Critical Studies Program (formerly called the Art History/Museum Studies Program) has earned the respect of scholars, educators, and museum professionals for the significant contributions it has made in the fields of art history and museum studies. The Helena Rubinstein Fellows organize exhibitions for Whitney Museum branches. In this way the program functions as an experimental laboratory in which the students are provided with concrete, practical experience in museum work. Under the supervision of Hal Foster, and working closely with the Museum staff, the Fellows develop and implement exhibition proposals—selecting the work, designing and overseeing the installation, writing the brochure essay, and coordinating publicity.

The Studio Program participants, who are given individual studio space, engage in painting, sculpture, filmmaking, video, and performance

View of Timeline, *one of two installations by Michael Paha in "The (Un)Making of Nature," at the Whitney Museum of American Art at Philip Morris.*

Artist Michael Paha and Beth Finch, 1989–90 Helena Rubinstein Fellow in the Whitney Museum's Independent Study Program and co-organizer of the exhibition "The (Un)Making of Nature," at the opening reception at the Whitney Museum of American Art at Philip Morris, May 15, 1990.

art. With its informal structure and relatively small size, the program enables the students to have frequent discussions with the instructors and to meet with the Helena Rubinstein Fellows in weekly seminars with noted artists, critics, and theorists. This year, in addition, visiting artists and critics David Diao, Barbara Kruger, Sanford Kwinter (George Harris, Jr., Lecturer), and Martha Rosler conducted seminars and were available for individual consultation throughout the term. The Studio Program has enjoyed a strong reputation among art students, art educators, and professional artists as an enlightened and progressive approach to the education of young artists, and most participants have remained in New York City in order to benefit from the support and challenge that the city's art and intellectual communities provide. Many of these young artists have gone on to achieve professional recognition, accumulating impressive exhibition credentials here and abroad.

Seminar Leaders 1989–90

Vito Acconci
Parveen Adams
Greg Bordowitz
Norman Bryson
Benjamin Buchloh
Susan Buck-Morss
David Diao
Steve Fagin
Serge Guilbaut
Hans Haacke
Hachivi Edgar Heap of Birds
Alfredo Jaar
Issac Julien
Silvia Kolbowski
Barbara Kruger
Sanford Kwinter
Louise Lawler
Phil Mariani
Allan McCollum
Kobena Mercer
Laura Mulvey
Constance Penley
Adrian Piper
Griselda Pollack
Yvonne Rainer
Martha Rosler
Lorna Simpson
Gayatri Spivak
Trinh Minh-ha
Jane Wienstock
Janet Wolff
Peter Wollen

Helena Rubinstein Fellows in Curatorial Studies

Julia Einspruch
Vassar College, Poughkeepsie, New York
Elizabeth Finch
University of California, Berkeley
James Marcovitz
University of Rochester, New York
Helen Molesworth
State University of New York, Albany
Sarah Morris
Brown University, Providence, Rhode Island
Richard Quinn
Northwestern University, Chicago
Julia Reschop
Smith College, Northampton, Massachusetts
Lydia Yee
University of Michigan, Ann Arbor

Helena Rubinstein Fellows in Critical Studies

Rachael Barrett
Emerson College, Boston

Sally Ni
Yale University, New Haven, Connecticut

Studio Program Participants

Roddy Bogawa
University of California, San Diego
Kavin Buck
Otis Art Institute of Parsons School of Design, Los Angeles
David Clark
The Nova Scotia College of Art and Design, Halifax, Canada
Nina Crews
Yale University, New Haven, Connecticut
Elizabeth Dalton
Bennington College, Vermont
Lyell Davies
St. Andrews College, Dublin, Ireland
Simone Farkhondeh
Hartford Art School, Connecticut
Katherine Gates
Yale University, New Haven, Connecticut
Renée Green
Wesleyan University, Middletown, Connecticut
Danielle Gustafson
University of California, Santa Cruz
Brownie Johnson
Pennsylvania State University, University Park
Ruth Libermann
Reading University, Berkshire, England
Nanette Yannuzzi Macias
The Cooper Union for the Advancement of Science and Art, New York
Barbara L. Miller
Simon Fraser University, Burnaby, British Columbia, Canada
Sarah Rapson
London, England
Cassandra Reid
Wesleyan University, Middletown, Connecticut
Jane Rubin
Barnard College, New York
Karin Sander
Staatliche Akademie der Bildenden Künste, Stuttgart, Germany
Rebecca Schreiber
Wesleyan University, Middletown, Connecticut
David Smith
Pomona College, Claremont, California

Public Education

Seminars with Artists

This series of ten 90-minute seminars per semester gives students of art and art history a unique opportunity to participate in informal discussions with well-known artists and critics. Following are the names of artists and critics who conducted seminars during the fall 1989 and spring 1990 semesters:

Dennis Adams
Emma Amos
Tina Barney
Lynda Benglis
Robert Colescott
Kate Ericson and Mel Ziegler
Heidi Fasnacht
Leon Golub
Adam Gopnik
April Gornik
Group Material
Andy Grundberg
Mark Innerst
Silvia Kolbowski
Louise Lawler
Adrian Piper
Sean Scully
Andres Serrano
Francesc Torres
John Yau

Weekend Gallery Talks

Free gallery talks on exhibitions were given on Saturdays and Sundays in 1989–90 by Vivian Bobka, Leslie Heiner, Carl Palusci, and Amy Winter.

Docent Program

The docent program was established in 1982 to communicate an understanding and appreciation of the Permanent Collection and 20th-century American art to Museum visitors. Volunteers, who complete an intensive training program, conduct free daily gallery tours of "20th-Century American Art: Highlights of the Permanent Collection," as well as selected temporary exhibitions.

The 10-week training period consists of 20 three-hour classes. Trainees are required to attend all classes, which include lectures by curators, members of the staff, and visiting professors; docent tours; and discussions. In addition, the trainees are assigned readings, observe docents at other museums, and are given examinations and trial tours. Active docents are expected to spend at least two hours a week in the Museum for two years. During that time there are opportunities for docents to attend lectures, tours, and films on art. The docent program received funding this year from the Lila Wallace-Reader's Digest Fund.

Symposia

Sunday Symposia: Issues in Contemporary Art

This series of panel discussions was supported by a grant from The Mnuchin Foundation.

Art Off the Grid
October 22, 1989
Robert Storr, artist, critic, and contributing editor of *Art in America*, moderated a discussion with artists Petah Coyne, Elizabeth Murray, John Newman, and Terry Winters.

Left to right: Panelists Joseph Kosuth, Jock Reynolds, Russell Connor (moderator), Nancy Spero, Jed Perl, and Robert Brustein discussing "Shadow on the 90s: Artistic Freedom and Censorship," December 3, 1989, at one of the Sunday symposia in the "Issues in Contemporary Art" series, supported by a grant from The Mnuchin Foundation.

Postmodernism and Its Discontents
November 5, 1989
Panelists were Homi Bhabha, lecturer in literature, University of Sussex, England; Douglas Crimp, art critic, coeditor of *October*, and AIDS activist; Martha Rosler, artist; and Michele Wallace, assistant professor of English, the Center for Worker Education, City College, City University of New York. The moderator was Brian Wallis, senior editor of *Art in America*.

Image World: Art and Media Culture
November 19, 1989
Marvin Heiferman and Lisa Phillips, co-curators of the exhibition, moderated a discussion with artists Dennis Adams, John Baldessari, Sarah Charlesworth, and two members of Gran Fury, an art collective of AIDS activists.

Shadow on the 90s: Artistic Freedom and Censorship
December 3, 1989
Panelists were Robert Brustein, artistic director of the American Repertory Theatre; Jed Perl, art critic for *The New Criterion* and *Vogue*; Jock Reynolds, executive director, Washington Project for the Arts; Ned Rifkin, chief curator, Hirshhorn Museum and Sculpture Garden, Smithsonian Institution; and artist Nancy Spero. The moderator was Russell Connor, former head, public education.

Whitney Symposium on American Art

Designed, like its predecessors, to introduce original research by graduate students and scholars beginning their careers in American art, the 13th Whitney Symposium on American Art was sponsored by the Edward John Noble Foundation, Inc. The papers were selected by John G. Hanhardt, curator, film and video; Karen Lucic, assistant professor of art, The Program in American Culture, Vassar College; Robert C. Morgan, professor of art history, College of Fine and Applied Arts, Rochester Institute of Technology; Barbara Zabel, chair, department of art history, Connecticut College. The following papers were read on April 30, 1990:

"Diego Rivera's 1930s Murals and Leftist Politics: The Destruction and Recreation of the Rockefeller Center Mural" by Dora Apel, Ph.D. candidate, University of Pittsburgh

"The Displacement of History: Robert Smithson's Time Travel in the Yucatán" by Rebecca Butterfield, Ph.D. candidate, University of Pennsylvania, Philadelphia

"Watching Films About Television" by Arlindo Castro, Ph.D. candidate, Tisch School of the Arts, New York University

"Artist as Photographer: The Photographic Vision of Ben Shahn" by Laura Katzman, Ph.D. candidate, Yale University, New Haven, Connecticut

"Ec-centric Identities: Looking at Lesbian Representation Across the Works of Abigail Child, Cecilia Dougherty, and Su Friedrich" by Elizabeth Kotz, free-lance writer and critic

"Joseph Cornell and Raymond Roussel: Two Alchemists of the Word and Image" by Charles E. Licka, Ph.D. candidate, University of Washington, Seattle

"Drawing on History: Louis Kahn's Sketches for the First Unitarian Church" by Robin B. Williams, Ph.D. candidate, University of Pennsylvania, Philadelphia

"Abstract Expressionism in Context: Gesture and Color-Field Paintings as Gestalt Emblems" by Amy Winter, Ph.D. candidate, The Graduate School and University Center, City University of New York

Lectures and Panel Discussions

Edward Hopper Programs

Robert Hobbs, associate professor of art history, Florida State University, presented "Edward Hopper's America," and Susan C. Larsen, curator, Permanent Collection, presented "Edward Hopper and His Contemporaries," on September 14 and 27, 1989, respectively.

Edward Hopper Panel Discussion
October 18, 1989
Panelists were Louis Finkelstein, professor of art, Queens College, City University of New York; Karen Lucic, assistant professor of art, The Program in American Culture, Vassar College; Irving Sandler, professor of art history, State University of New York, College at Purchase; and H. Barbara Weinberg, professor of art history, Queens College and The Graduate School and University Center, City University of New York. The moderator was Susan C. Larsen, curator, Permanent Collection.

Image World Conversations with Artists

Nam June Paik and Laurie Anderson with Russell Connor, former head, public education, on January 11 and 18, 1990, respectively.

Thomas Hart Benton Panel Discussion
February 7, 1990
Panelists were Henry Adams, Samuel O. Sosland Curator of American Art, The Nelson-Atkins Museum of Art; Emily Braun, art historian and critic; and Stephen Polcari, assistant professor of art history, State University of New York at Stony Brook. The moderator was Richard Armstrong, curator.

Families of the children served by the Artreach Program tour "The New Sculpture 1965–75: Between Geometry and Gesture" on Family Day, June 3, 1990.

The New Sculpture 1965–75 Programs

Public Education lecturers offered an in-depth examination of the work of artists represented in "The New Sculpture 1965–75: Between Geometry and Gesture" in a four-session course. Vivian Bobka, Leslie Heiner, Carl Palusci, and Amy Winter each conducted a seminar in March 1990.

Lectures by Robert Pincus-Witten, professor of art history, The Graduate School and University Center, City University of New York, and Peter Schjeldahl, art critic, were given on April 4 and 11, 1990, respectively.

Panel Discussion
May 8, 1990
Panelists were Peter Halley, artist; Klaus Kertess, adjunct curator, drawings; Joel Shapiro, artist; and Marcia Tucker, director, The New Museum. The moderator was Richard Armstrong, curator.

Maurice Prendergast in Context
June 4, 1990
Panelists were Carol Clark, associate professor of fine arts and American studies, Amherst College; Ronny Cohen, art historian, critic, and independent curator; Jack Flam, professor of art history, Brooklyn College, and The Graduate School and University Center, City University of New York; and Patricia Hills, professor of art history, Boston University. The moderator was Nancy Mowll Mathews, Prendergast Curator, Williams College Museum of Art.

An Open Forum: Clement Greenberg Discusses Hans Hofmann
June 27, 1990

School Programs

Artreach

Artreach has been introducing New York City schoolchildren to American art at the Whitney Museum since 1977. Through the program, lecturers visit public and private schools and the visits usually are followed by guided tours of the Museum. Grants from CITIBANK, The Louis Calder Foundation, the William Randolph Hearst Foundation, the F.M. Kirby Foundation, the Samuel and May Rudin Foundation, Inc., The Oakleigh L. Thorne Foundation, the Lila Wallace-Reader's Digest Fund, Mrs. Laurance S. Rockefeller, and Mrs. Steven J. Ross have enabled the Museum to reach students of all ages throughout the New York City school system. The grants have made it possible to reach inner-city students who might not otherwise receive art instruction. Artreach, which began as a small pilot project involving 12 schools, has grown into a program that contributes substantially to the art education of more than 25,000 pupils. In 1989–90, Artreach lecturers visited 104 schools, and tours of the Museum were given to approximately 17,000 students.

Lynne Shapiro, school programs coordinator (right), conducting a Teachers' Workshop, May 14, 1990.

Early Opening Hours

A grant from the Samuel and May Rudin Foundation, Inc., has enabled New York City public school groups to visit "20th-Century American Art: Highlights of the Permanent Collection" and changing exhibitions with a Museum lecturer on Tuesday, Wednesday, and Thursday mornings before the Museum opens to the public. The early-opening program, organized in cooperation with the New York City Board of Education, has allowed more than 53,000 students to visit the Museum since the program began in 1983.

Teachers' Workshops

An annual series of workshops, each accommodating 75 teachers, was established in 1984 to familiarize teachers with the history of 20th-century American art as represented in the Whitney Museum's Permanent Collection and to encourage them to include American art in their curricula and bring their students to the Museum. Funded by the Penzance Foundation, the program was organized in cooperation with the New York City Board of Education. This year three special, daylong workshops were held in conjunction with "Image World: Art and Media Culture."

Media Programs

Film and Video on Art

The eighth annual summer series of films and videotapes on 20th-century American art and artists was presented August 1–20, 1989. Funding for this series was provided by The Joe and Emily Lowe Foundation, Inc.

Videotapes

In His Own Words: Edward Hopper (1990) is the Museum's first high-definition television program. Directed by Russell Connor, former head, public education, it is based on the exhibition "Edward Hopper: Selections from the Permanent Collection." The program, produced in association with REBO High Definition Studio, is also available in the American technical standard (NTSC) format for broadcast in the United States.

Through a grant from the Samuel and May Rudin Foundation, Inc., Russell Connor produced an orientation videotape for the exhibition "The New Sculpture 1965–75: Between Geometry and Gesture."

American Art Today: A View from the Whitney (1989), documenting the 1989 Biennial Exhibition, was broadcast on WNET/Channel 13 on November 9, 1989.

Acquisitions July 1, 1989–June 30, 1990

Dimensions are given first in inches, then in centimeters, height preceding width preceding depth. In the case of drawings, image and sheet size are given when the image is significantly smaller than the sheet. Dimensions of other drawings are overall, unless noted as "sight" (measured within the frame or mat opening). Dimensions of sculpture do not include base unless it is an integral part of the work.

The accession number of a work refers to the year of acquisition and, after a decimal point, to the sequence of its addition to the Permanent Collection during that year. For example, "90.3" indicates that the work was the third acquired in 1990. Promised gifts are noted with the letter P, and the order of the two figures is reversed. For works accessioned in a group, the year is followed by the group accession number and the individual item number within the group. For example, "89.15.5" and "89.15.6" refer to the fifth and sixth works in a group.

Isabel Bishop (1902–88)
In Front of 42nd Street Library, 1925
Etching: sheet, 7¼ x 10¾ (18.4 x 27.3); plate, 3 x 4 (7.6 x 10.2)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.3

Nude (Back View), 1925
Etching: sheet, 10 7/16 x 7⅝ (26.5 x 19.4); plate, 6⅝ x 5⅝ (16.8 x 14.3)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.6

Nude (Front View), 1925
Etching: sheet, 25 3/16 x 10⅞ (64 x 27.6); plate, 10 x 6 15/16 (25.4 x 17.6)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.7

Joe Goode, Small Space, *1963. Oil on canvas with painted glass bottle: canvas, 69 1/16 x 67 11/16 x 2¾ inches (175.4 x 171.9 x 7 cm); bottle, 8½ x 3⅛ x 3⅛ inches (21.6 x 8.6 x 8.6 cm). Gift of the Frederick R. Weisman Art Foundation, Los Angeles, California 90.28a-b*

Looking over Wall, 1927
Etching: sheet, 6½ x 4 3/16 (16.5 x 10.6); plate, 3 15/16 x 3 (10 x 7.6)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.5

Over the Wall, 1927
Etching: sheet, 4 5/16 x 5⅜ (11 x 13.7); plate, 2½ x 3 7/16 (6.4 x 8.7)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.8

Looking over the Wall, 1928
Etching: sheet, 10 5/16 x 7 3/16 (26.2 x 18.3); plate, 5⅞ x 4 (14.9 x 10.2)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.4

Man Standing, 1929
Etching: sheet, 7 13/16 x 6½ (19.8 x 16.5); plate, 5 13/16 x 4 (14.8 x 10.2)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.9

Union Square Man, 1929
Etching: sheet, 11 7/16 x 7 15/16 (29.1 x 20.2); plate, 3 15/16 x 2 15/16 (10 x 7.5)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.13

Spectators, 1933
Etching: sheet, 8 13/16 x 7⅜ (22.4 x 18.7); plate, 6 15/16 x 4 15/16 (17.6 x 12.5)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.11

Encounter, 1941
Etching: sheet, 10 15/16 x 7¼ (27.8 x 18.4); plate, 8¼ x 5½ (21 x 14)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.2

Departure, 1944
Etching: sheet, 9½ x 6 7/16 (24.1 x 16.4); plate, 5 9/16 x 3⅝ (14.1 x 9.2)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.1

Man Tying His Shoes, 1946
Etching: sheet, 8 5/16 x 5 7/16 (21.1 x 13.8); plate, 4 x 3 (10.2 x 7.6)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.10

Tidying Up, 1946
Etching: sheet, 7 3/8 x 6 3/8 (18.7 x 16.2); plate, 4 x 3 (10.2 x 7.6)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Grace Belt Endowed Purchase Fund, and the Katherine Schmidt Shubert Purchase Fund 89.33.12

Ross Bleckner (b. 1949)
Count No Count, 1989
Oil and wax on canvas, 108 x 72 1/8 (274.3 x 183.2)
Purchase, with funds from the Painting and Sculpture Committee 89.28

Jonathan Borofsky (b. 1942)
Hammering Man at 2715346, 1981
Wood, acrylic, paint, motor, metal stripping, and bolts, with masonite board: figure, 139 1/2 x 66 3/4 (354.3 x 169.5); board, 12 1/2 x 56 1/4 x 1/8 (31.8 x 142.9 x .3)
Gift of Robert and Jane Meyerhoff 90.30a–b

Edmond Casarella (b. 1920)
Rock Cross, 1955
Color papercut relief: sheet, 34 3/8 x 25 13/16 (87.3 x 65.6); image, 24 1/16 x 22 (61.1 x 55.9)
Purchase, with funds from the Print Committee 90.21

Robert Conover (b. 1920)
Vertical Structure, 1954
Woodcut: sheet, 20 5/8 x 7 1/8 (52.4 x 18.1); plate, 18 7/8 x 5 1/8 (47.9 x 13)
Purchase, with funds from the Print Committee 90.23

City Scape, 1957
Woodcut: sheet, 16 7/8 x 19 3/4 (42.9 x 50.2); image, 12 3/4 x 16 1/4 (32.4 x 41.3)
Purchase, with funds from the Print Committee 90.22

Dorothy Dehner (b. 1901)
Montebanks with Charms, 1955
Etching: sheet, 13 1/4 x 10 7/8 (33.7 x 27.6); plate, 9 x 5 15/16 (22.9 x 15.1)
Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund 89.21

Barnett Newman, Untitled, *1946. Ink on paper, 23 13/16 x 17 11/16 inches (60.5 x 44.9 cm). Purchase, with funds from the John I.H. Baur Purchase Fund, the Wilfred P. and Rose J. Cohen Purchase Fund, the East Japan Railway Company, the List Purchase Fund, the Richard and Dorothy Rodgers Fund, the Charles Simon Purchase Fund, and the Drawing Committee 89.25*

Werner Drewes (1899–1985)
Action and Repose, 1940
Drypoint: sheet, 9 1/2 x 12 5/8 (24.1 x 32.1); plate, 7 1/2 x 9 9/16 (19.1 x 24.3)
Purchase, with funds from the Katherine Schmidt Shubert Purchase Fund 89.22

Dan Flavin (b. 1933)
untitled (to Barnett Newman) four, 1971 for Dwan Gallery, New York City, 1971
Colored pencil and ink on graph paper, 17 5/16 x 22 1/4 (44 x 56.5)
Purchase, with funds from The Norman and Rosita Winston Foundation, Inc. 90.18

Joe Goode (b. 1937)
Small Space, 1963
Oil on canvas with painted glass bottle: canvas, 69 1/16 x 67 11/16 x 2 3/4 (175.4 x 171.9 x 7); bottle, 8 1/2 x 3 3/8 x 3 3/8 (21.6 x 8.6 x 8.6)
Gift of the Frederick R. Weisman Art Foundation, Los Angeles, California 90.28a–b

Robert Greene (b. 1953)
Untitled, 1982
Oil and graphite on paper, 13 15/16 x 16 15/16 (35.4 x 43)
Purchase, with funds from the Friends of the Whitney Museum of American Art 89.23

Eleventh Hour, 1989
Oil on board, 48 1/16 x 73 1/16 (122.1 x 185.6)
Purchase, with funds from Mrs. William A. Marsteller and the Painting and Sculpture Committee 89.29

Roni Horn (b. 1955)
The XXXI, 1989
Powdered pigment and varnish on paper, 22 1/4 x 20 11/16 (56.5 x 52.5)
Purchase, with funds from The Norman and Rosita Winston Foundation, Inc. 90.10

Bill Jensen (b. 1945)
Lie Light, 1989–90
Color etching: sheet, 18 5/16 x 23 (46.5 x 58.4); plate, 9 3/8 x 14 5/8 (23.8 x 37.2)
Purchase, with funds from the Print Purchase Fund and the Print Committee 90.24

Jasper Johns (b. 1930)
Sketch for *Three Flags*, 1958
Charcoal on paper, 4 3/16 x 9 7/16 (10.6 x 24)
Gift of the artist 90.9

Untitled, 1988
Color etching: sheet, 35 5/8 x 46 15/16 (90.5 x 119.2); plate, 29 1/2 x 41 11/16 (74.9 x 105.9)
Purchase, in honor of Charles Simon, with funds given by his friends from Salomon Brothers on the occasion of his 75th birthday 90.14

Alex Katz (b. 1927)
Untitled, 1950
Ink on paper, 8 15/16 x 11 13/16 (22.7 x 30)
Gift of the artist 89.32.1

Untitled, 1955
Graphite on paper, 8 1/2 x 10 15/16 (21.6 x 27.8)
Gift of the artist 89.32.2

Untitled (Study for *Cocktail Party*), 1965
Graphite on paper, 8 1/2 x 11 (21.6 x 27.9)
Gift of the artist 89.32.3

Ellsworth Kelly (b. 1923)
String Bean Leaves I, Haricot Vert I, 1965–66
Lithograph, 35 7/16 x 24 9/16 (90 x 62.4)
Purchase, with funds from the John I.H. Baur Purchase Fund 90.3

String Bean Leaves II, Haricot Vert II, 1965–66
Lithograph, 35 9/16 x 24 5/8 (90.3 x 62.6)
Purchase, with funds from the Print Committee 90.4

String Bean Leaves III, Haricot Vert III, 1965–66
Lithograph, 35 9/16 x 24 9/16 (90.3 x 62.4)
Purchase, with funds from the Neysa McMein Purchase Award and the Print Purchase Fund 90.5

Jonathan Borofsky, Hammering Man at 2715346, 1981. *Wood, acrylic, paint, motor, metal stripping, and bolts, with masonite board: figure, 139 1/2 x 66 1/4 inches (354.3 x 169.5 cm); board, 12 1/2 x 56 1/4 x 1/8 inches (31.8 x 142.9 x .3 cm). Gift of Robert and Jane Meyerhoff 90.30a-b*

Jeff Koons, New Hoover Convertibles, Green, Blue; New Hoover Convertibles, Green, Blue; Double-decker, *1981–87. Vacuum cleaners, plexiglass, and fluorescent lights, 116 x 41 x 28 inches (294.6 x 104.1 x 71.1 cm) overall. Purchase, with funds from the Sondra and Charles Gilman, Jr. Foundation, Inc., and the Painting and Sculpture Committee 89.30a-v*

Mel Kendrick (b. 1949)
Big Tree, 1988
Cedar, 101⅝ x 30½ x 30 (258.1 x 77.5 x 76.2) overall
Purchase, with funds from the Painting and Sculpture Committee 90.7a–b

Jeff Koons (b. 1955)
New Hoover Convertibles, Green, Blue; New Hoover Convertibles, Green, Blue; Double-decker, 1981–87
Vacuum cleaners, plexiglass, and fluorescent lights, 116 x 41 x 28 (294.6 x 104.1 x 71.1) overall
Purchase, with funds from the Sondra and Charles Gilman, Jr. Foundation, Inc., and the Painting and Sculpture Committee 89.30a–v

Lee Krasner (1908–84)
Still Life, 1938
Oil on paper, 19 x 24¾ (48.3 x 62.9)
Purchase, in honor of Charles Simon, with funds given by his friends from Salomon Brothers on the occasion of his 75th birthday, and with funds from an anonymous donor and the Drawing Committee 90.19

Gaston Lachaise (1882–1935)
Woman Arranging Hair, 1910–12
Bronze, 10¼ x 5¼ x 3½ (26 x 13.3 x 8.9)
50th Anniversary Gift of the Lydia and Harry Lewis Winston Collection; Dr. and Mrs. Barnett Malbin 89.35

Woman with Arms Akimbo, 1910–12
Bronze, 11 x 4¾ x 4½ (28 x 12.1 x 11.4)
50th Anniversary Gift of the Lydia and Harry Lewis Winston Collection; Dr. and Mrs. Barnett Malbin 89.36

Barry Le Va (b. 1941)
Continuous and Related Activities; Discontinued by the Act of Dropping, 1967, reconstructed 1990
Felt and glass, dimensions variable
Purchase, with funds from the Painting and Sculpture Committee 90.8a–b

Sherrie Levine (b. 1947)
Cover/colophon, from the portfolio *Meltdown*, 1989
Offset lithograph, 37½ x 26½ (95.3 x 67.3) folded
Purchase, with funds from the Print Committee 89.26.5

After Duchamp, from the portfolio *Meltdown*, 1989
Color woodcut: sheet, 36⅜ x 25⅞ (92.4 x 65.7); image, 24 x 18 (61 x 45.7)
Purchase, with funds from the Print Committee 89.26.1

After Kirchner, from the portfolio *Meltdown*, 1989
Color woodcut: sheet, 36½ x 25½ (92.7 x 64.8); image, 24 x 18 (61 x 45.7)
Purchase, with funds from the Print Committee 89.26.2

After Mondrian, from the portfolio *Meltdown*, 1989
Color woodcut: sheet, 36½ x 25½ (92.7 x 64.8); image, 24 x 18 (61 x 45.7)
Purchase, with funds from the Print Committee 89.26.3

After Monet, from the portfolio *Meltdown*, 1989
Color woodcut: sheet, 36⅝ x 26 (93 x 66); image, 24 x 18 (61 x 45.7)
Purchase, with funds from the Print Committee 89.26.4

Seymour Lipton (1903–86)
Pavilion, 1948
Wood and copper on slate base, 22 x 24 x 14 (55.9 x 61 x 35.6); base, 14 x 28 x 1 (35.6 x 71.1 x 2.5)
Purchase, with funds from the Painting and Sculpture Committee 90.26a–b

Brice Marden (b. 1938)
Untitled, 1971
Etching: sheet, 23¹⁄₁₆ x 29½ (58.6 x 74.9); plate, 14¾ x 23½ (37.5 x 59.7)
Purchase, with funds from the Print Committee 90.6

Ree Morton (1936–77)
Signs of Love, 1976
Mixed media, dimensions variable
Gift of the Ree Morton Estate 90.2a–ii

Elizabeth Murray (b. 1940)
Trembling Foot, 1988
Oil on canvas, 2 sections, 135¾ x 81 x 23 (344.8 x 205.7 x 58.4) overall
Gift of the The Mnuchin Foundation, by exchange 90.17a–b

Daisy's Dream, 1989
Oil crayon, pastel, and charcoal on paper, 52½ x 37 (133.4 x 94)
Purchase, with funds from the East Japan Railway Company and the Pauline D. Jessup Purchase Fund 89.24

Barnett Newman (1905–70)
Untitled, 1946
Ink on paper, 23 13/16 x 17 11/16 (60.5 x 44.9)
Purchase, with funds from the John I.H. Baur Purchase Fund, the Wilfred P. and Rose J. Cohen Purchase Fund, the East Japan Railway Company, the List Purchase Fund, the Richard and Dorothy Rodgers Fund, the Charles Simon Purchase Fund, and the Drawing Committee 89.25

Susan Rothenberg (b. 1945)
Mezzo Fist #1, 1990
Mezzotint: sheet, 31 1/8 x 22 1/4 (79.1 x 56.5); plate, 19 7/16 x 19 3/8 (49.4 x 49.2)
Purchase, with funds from the Print Committee 90.25

Alan Saret (b. 1944)
"Broad Streak Blacked Green Power Rushing," 1967
Colored pencil on paper, 10 15/16 x 22 (27.8 x 55.9)
Gift of Charles Cowles 89.31

Jim Shaw (b. 1952)
Devotional Art, 1987
Gouache on paperboard, 17 x 14 (43.2 x 35.6)
Purchase, with funds from Mrs. William A. Marsteller 90.11

John Sloan (1871–1951)
The Hawk (Yolande in Large Hat), 1910
Oil on canvas, 26 1/4 x 32 1/4 (66.7 x 81.9)
50th Anniversary Gift of The John Sloan Memorial Foundation 90.15

Juliana Force, 1919/50
Oil on canvas, 32 1/4 x 26 1/4 (81.9 x 66.7)
Gift of The John Sloan Memorial Foundation 90.16

Andrew Spence (b. 1947)
Picnic Table, 1990
Oil on canvas, 2 parts, 112 3/16 x 48 3/16 (284.9 x 122.4) overall
Purchase, with funds from Mrs. William A. Marsteller and the Painting and Sculpture Committee 90.27a–b

Michael Tetherow (b. 1942)
Forest Dwellers: Bee Series #48, 1989
Acrylic and ink on paper, 18 x 20 (45.7 x 50.8)
Purchase, with funds from the Drawing Committee 90.12

Terry Winters, *#3, 1989. Charcoal on paper, 30 5/16 x 22 1/2 inches (77 x 57.2 cm). Purchase, with funds from the Drawing Committee in honor of Tom Armstrong* 90.13

Mark Tobey (1890–1976)
Battle of the Lights, 1956
Gouache and tempera on paper, 43 15/16 x 35 3/8 (111.6 x 89.9)
Gift of Lydia Winston Malbin in honor of Walter Fillin 89.34

Richard Tuttle (b. 1941)
Equals, Harmony, Hill, 1965
Ink on cardboard, 3 sheets, 5 x 5 (12.7 x 12.7) each
Gift of Jack Tilton Gallery 90.1a–c

Terry Winters (b. 1949)
14 Etchings, 1989
Photogravure and etching, 18 5/8 x 14 1/8 (47.3 x 35.9)
Purchase, with funds from the Wilfred P. and Rose J. Cohen Purchase Fund, the Charles Simon Purchase Fund, and the Print Committee 90.29.1–16

Furrows, 1989
Porttolio of 5 woodcuts with cover and colophon, dimensions variable
Purchase, with funds from the Print Committee 89.27.1–6

#3, 1989
Charcoal on paper, 30 5/16 x 22 1/2 (77 x 57.2)
Purchase, with funds from the Drawing Committee in honor of Tom Armstrong 90.13

Christopher Wool (b. 1955)
Untitled, 1990
Alkyd on paper, 73 3/4 x 38 1/8 (187.3 x 96.8)
Purchase, with funds from the Thomas Fountain Purchase Fund and the Drawing Committee 90.20

Lenders to Museum Exhibitions

Robert E. Abrams
Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts
Albright-Knox Art Gallery, Buffalo
ALCOA
Brooke Alexander, New York
Vikky Alexander
Allen Memorial Art Museum, Oberlin College, Ohio
American Fine Arts, Co., New York
David Anderson Collection, State University of New York at Buffalo
Paul Anderson
Mr. and Mrs. Gerhard Andlinger
Mr. and Mrs. Julian Ard
The Art Institute of Chicago
The Art Museum, Princeton University, New Jersey
Richard Artschwager
Asher/Faure Gallery, Los Angeles
John P. Axelrod
Raymond Azibert
Babcock Galleries, New York
Baccarat, Inc.
Gilbert Bachman
Josh Baer Gallery, New York
Richard Brown Baker
Ball State University Art Gallery, Muncie, Indiana
Barbara and Ronald Balser
The Baltimore Museum of Art
Timothy Baum and Roland Augustine
Mrs. G.N. Bearden
Ford Beckman
Shea Beker Gallery, New York
Lynda Benglis
Bonni Benrubi Fine Arts
The William Benton Museum of Art, University of Connecticut, Storrs
William Berkson
Ann and Barrie Birks
Diana R. Block
Mr. and Mrs. Jason Bloom
Bloom, Dekom and Hergott, Los Angeles
Mary Boone Gallery, New York
Irma and Norman Braman
The Eli Broad Family Foundation
Janet Broden, Inc., New York
The Brooklyn Museum, New York
Robert Delford Brown
Mr. and Mrs. Granville M. Brumbaugh
Jeanne Bultman
William N. Bush
Paul and Dorothy Bushnell
Farideh Cadot Gallery, New York/Paris
Mr. and Mrs. John W. Callison
The Carnegie Museum of Art, Pittsburgh
Laura L. Carpenter
Amon Carter Museum, Fort Worth
Leo Castelli
Leo Castelli Gallery, New York
Castelli Graphics, New York
Linda Cathcart Gallery, Santa Monica
Center for Creative Photography, Tucson
Center Gallery of Bucknell University, Lewisburg, Pennsylvania
Shu Lea Cheang
The Chrysler Museum, Norfolk, Virginia
Cigna Insurance Companies
Cincinnati Art Museum
Alain Clairet
John Clem Clarke
The Cleveland Museum of Art
Lynne Clibanoff
Eileen and Michael Cohen
Colony House Museum, Keene, New Hampshire
Columbus Museum of Art, Ohio
James Connor
Contemporary Arts Publishing Consortium
Dennis Cooper and Mark Ewert
Paula Cooper Gallery, New York
James Corcoran Gallery, Los Angeles
The Corcoran Gallery of Art, Washington, D.C.
The Joseph and Robert Cornell Memorial Foundation
Paul Cornwall-Jones
Charles Cowles
Charles Cowles Gallery, Inc., New York
The Crispo Collection, New York
Katherine Bishop Crum
Michael Cuddington
Edla Frankau Cusick
Brian D'Amato
Judy Dater
Mr. and Mrs. Kenneth N. Dayton
The Detroit Institute of Arts
Michael Diamond
Zoe and Joel Dictrow
Jim Dine
Mark Dion
Edward R. Downe, Jr.
Carroll Dunham
Virginia Dwan
Gerald S. Elliott
Laura Emrick
The Equitable
Donnelley Erdman
Evansville Museum of Arts and Science, Indiana
Dorothy Eweson
Face Software
Dr. and Mrs. Jean Fague
William A. Farnsworth Library and Art Museum, Rockland, Maine
Fawbush Gallery, New York
Ronald Feldman Fine Arts, New York
Rosamund Felsen Gallery, Chicago
Mr. and Mrs. Leonard Field
Lyman Field and United Missouri Bank of Kansas City, n.a.; Trustees of Thomas Hart and Rita P. Benton Testamentary Trusts
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The Fine Arts Museums of San Francisco; M.H. de Young Memorial Museum and California Palace of the Legion of Honor
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Tom Foolery
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Fraenkel Gallery, San Francisco
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Andrea Fraser
R. Douglas Frazier and T. Olin McCulley
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Froehlich Collection, Stuttgart, Germany
Fruitlands Museum, Harvard, Massachusetts
R. Buckminster Fuller Institute
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Suzanne Marache Geyer
Barbara Gladstone Gallery, New York
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Godel Fine Arts, New York
Arthur and Carol Goldberg
Malcolm Goldstein
Golovin Collection
Jay Gorney Modern Art, New York
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Dan Graham
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Allen Grover
Guerrilla Girls
Guild Hall Museum, East Hampton, New York
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Richard Haas
Bibbe Anne Hansen
Peter Hansen
Sorrel Hays
Hachivi Edgar Heap of Birds
Marvin Heiferman
Edward Henderson
W. J. Hergenrader
George Herms
Samuel and Ronnie Heyman
Hirschl & Adler Galleries, New York
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
Historical Society of Pennsylvania, Philadelphia
Rhona Hoffman Gallery, Chicago
Estate of Hans Hofmann
William Hokin
Honolulu Academy of Arts
Michael Hopkins
Mr. and Mrs. Raymond J. Horowitz
Hudson
John Hughes
Paul Hunter

Hunter Museum of Art, Chattanooga, Tennessee
Archer M. Huntington Art Gallery, University of Texas at Austin
Terry Hunziker
Linda Hyman Fine Arts, New York
IBM Corporation
International Museum of Photography at George Eastman House, Rochester, New York
Philip Isles
Steven Izenour
Marjory Jacobson and Marshall Smith
Dr. William C. Janss, Jr.
Dakis Joannou
Herbert F. Johnson Museum of Art, Cornell University, Ithaca
Joslyn Art Museum, Omaha, Nebraska
Judson Memorial Church, New York
Alice M. Kaplan
Paula Kassover
Lawrence M. Kauvar
Mr. and Mrs. R. Crosby Kemper
Kennedy Galleries, New York
Linda Kent
Kent Fine Art, Inc., New York
Mr. and Mrs. Gilbert H. Kinney
Lincoln Kirstein
Michael Klein, Inc., New York
Alison Knowles
Mrs. Fred Chase Koch
Berthe and Oscar Kolin
Frank and Patti Kolodny
Richard Kostelanetz
Joseph Kosuth
Kouros Gallery, New York
Koury Wingate, New York
Krannert Art Museum and Kinkead Pavilion, University of Illinois at Champaign-Urbana
Kroyer Corporation
Richard Kuhlenschmidt
The Albin O. Kuhn Library and Gallery, The University of Maryland, Baltimore
Kunstmuseum Basel, Switzerland
Editions Ilene Kurtz, Inc.
Knight Landesman
Rose and Morton Landowne
Barbara and Richard Lane
William H. Lane Foundation, Leominster, Massachusetts
Peter Langer
Lannan Foundation, Los Angeles
Liz Larner
Brian Leatart
Margo Leavin Gallery, Los Angeles
Lehigh University Art Galleries, Bethlehem, Pennsylvania
Edward J. Lenkin
Lennon, Weinberg, New York
Lars Lerup
Barry Le Va
Mr. and Mrs. Steve Lever

Ross Bleckner, Count No Count, *1989. Oil and wax on canvas, 108 x 72½ inches (274.3 x 183.2 cm). Purchase, with funds from the Painting and Sculpture Committee 89.28*

Dr. Harold and Elaine L. Levin
Les Levine
Levittown Public Library, New York
George Lewis
Sally Sirkin Lewis and Bernard Lewis
Library of Congress, Washington, D.C.
David Lichtenstein
Lieberman & Saul Gallery, New York
Loretta and Robert K. Lifton
Vera List
Mr. and Mrs. Bob London
Lorence-Monk Gallery, New York
Los Angeles County Museum of Art
L.A. Louver Galleries, Venice, California
The Henry Luce Foundation, New York
Virginia Lust Gallery, New York
Jessie Benton Lyman
Reid and Ann MacDonald
Jackson Mac Low
Paul Magnusson
Vijak Mahdavi and Bernardo Nadal-Ginard
Maier Museum of Art, Randolph-Macon Woman's College, Lynchburg, Virginia
Ivan and Thomas Majdrakoff
Frank Majore
Christopher Makos
Judith Malina
Manoogian Collection
Gracie Mansion Gallery, New York
Kathryn Markel
Marlborough Gallery, New York
Jason McCoy Gallery, New York
Terry McCoy

Marion Koogler McNay Art Museum, San Antonio, Texas
Mead Art Museum, Amherst College, Massachusetts
Memorial Art Gallery of the University of Rochester, New York
Memphis Brooks Museum of Art, Tennessee
Jeff Mercer
Susan Merians
Metro Pictures, New York
The Metropolitan Museum of Art, New York
Byron Meyer
Middendorf Gallery, Washington, D.C.
Robert Miller Gallery, New York
Sarah Wittenborn Miller
Mr. and Mrs. James A. Mitchell
Josef and Marsy Mittlemann
Modern Art Museum of Fort Worth
Don Moffett
Montclair Art Museum, New Jersey
The Montreal Museum of Fine Arts
Charles Morrow
Munson-Williams-Proctor Institute Museum of Art, Utica, New York
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Museum Boymans-van Beuningen, Rotterdam
Museum für Gegenwartskunst, Basel, Switzerland; Emanuel-Hoffmann-Stiftung
Museum of Art, Rhode Island School of Design, Providence
Museum of Fine Arts, Boston
The Museum of Fine Arts, Houston
Museum of Fine Arts, Springfield, Massachusetts
The Museum of Modern Art, New York
Mystic Seaport Museum, Inc., Connecticut
National Gallery of Art, Washington, D.C.
The National Gallery of Canada, Ottawa
National Portrait Gallery, Smithsonian Institution, Washington, D.C.
Mr. and Mrs. Orin S. Neiman
The Nelson-Atkins Museum of Art, Kansas City, Missouri
Peter Gabriel Neumann
New Bedford Whaling Museum, Massachusetts
The New Britain Museum of American Art, Connecticut
New Jersey State Museum, Trenton
New Orleans Museum of Art
The New York Public Library, Billy Rose Theatre Collection, Lincoln Center
The Newark Museum, New Jersey
Newport Harbor Art Museum, Newport Beach, California
Margaret Nielson and Dr. Stan Josephs
Paul H. Nitze
Noguchi Estate
Isamu Noguchi Foundation, Inc., Long Island City, New York

Andrew Spence, Picnic Table, *1990. Oil on canvas, 2 parts, 112 3/16 x 48 3/16 inches (284.9 x 122.4 cm) overall. Purchase, with funds from Mrs. William A. Marsteller and the Painting and Sculpture Committee 90.27 a-b*

Claes Oldenburg and Coosje van Bruggen
Oliphant and Company
Lawrence Oliver Gallery, Philadelphia
The Oliver-Hoffmann Collection
Frederick Law Olmsted National Historic Site, Brookline, Massachusetts
Sono Osato-Elmaleh
Bayard Osborn
Bill Owens
Nancy Owens
Pace/MacGill Gallery, New York
Pace Prints, New York
Michael Paha
Nam June Paik
The Panza Collection, Varese, Italy
Joan Whitney Payson Gallery of Art, Westbrook College, Portland, Maine
Peabody Museum of Salem, Massachusetts
Pennsylvania Academy of the Fine Arts, Philadelphia
Claire Pentecost
Heide Perlman
Sylvio Perlstein
Gerald Peters Gallery, Santa Fe, New Mexico
Petersburg Press, Inc.
Philadelphia Museum of Art
Lisa Phillips
The Phillips Collection, Washington, D.C.
Mr. and Mrs. Robert W. Pittman
Playboy Enterprises
Portland Museum of Art, Maine
Postmasters Gallery, New York
P.P.O.W., New York
Mrs. Charles Prendergast
Julian Pretto Gallery, New York
Mr. and Mrs. Harold Price
Richard Prince
Howard E. Rachofsky
Françoise and Harvey Rambach
Charles Ray
The Regis Collection, Minneapolis
Reynolda House, Museum of American Art, Winston-Salem, North Carolina
Judge Steven D. Robinson
Leslee and David Rogath
Ginger Rogers
Mr. and Mrs. Edward W. Rose III
Nancy and George Rosenfeld
Luise Ross Gallery, New York
Jerome Rothenberg
Mr. and Mrs. William Ruger
Sarajean and David Ruttenberg
The Saatchi Collection, London
The Saint Louis Art Museum, Missouri
Steven Salzman
Lucas Samaras
San Francisco Museum of Modern Art
The Santa Barbara Museum of Art, California
Alan Saret
Mr. and Mrs. Fayez Sarofim
Julia Scher
Klaus Schöning
B.Z. and Michael Schwartz
Barbara and Eugene M. Schwartz
The Seamen's Bank for Savings, FSB
Mr. and Mrs. George Segal
Herta and Samuel Seidman
Richard Serra
Tony Shafrazi Gallery, New York
Jack Shainman Gallery, New York
Robert Shapazian
Joel Shapiro
Sharpe Gallery, New York
Steven Shore
Lila and Gilbert Silverman Collection
Charles Simmonds
Laurie Simmons
Jason Simon and Mark Dion
Martin Sklar
Nannette and Stephen Sloan
Mildred B. Small
Deen Day Smith
Smith College Museum of Art, Northampton, Massachusetts
Ned Smyth
John Snyder
Mr. and Mrs. Clifford M. Sobel
Holly Solomon Gallery, New York
Sonnabend Gallery, New York
Keith Sonnier
Spencer Museum of Art, University of Kansas, Lawrence
Jerry Speyer
Jerry and Emily Spiegel
Ailes Spinden
Stark Gallery, New York
State Historical Society of Missouri, Columbia
Robert and Kathryn Steinberg
Frank Stella
Robert A.M. Stern
John L. Stewart
William Stiefel
Allan Stone Gallery, New York
Linda Eder Storrow
George Sugarman
Sheldon Swope Art Museum, Terre Haute, Indiana
Terra Museum of American Art, Chicago
Texas Gallery, Houston
Patricia Thornley
303 Gallery, New York
Emily Leland Todd
Richard Tuttle
United Missouri Bancshares, Inc.
University Art Museum, Arizona State University, Tempe
University Art Museum, University of California, Berkeley
University of Iowa Museum of Art, Iowa City
Meyer Vaisman
Venturi, Rauch, and Scott Brown
Virginia Museum of Fine Arts, Richmond
Herbert and Dorothy Vogel
Walker Art Center, Minneapolis
The Estate of Andy Warhol
Helene Wasserman
Wayne County Public Library, Goldsboro, North Carolina
John Weber Gallery, New York
Meg Webster
George and Joyce Wein
Thea Westreich Associates, New York
Robert E. White, Jr.
Wichita Art Museum, Kansas
Hannah Wilke
Mr. and Mrs. Henry deV. Williams
Tod Williams, Billie Tsien and Associates
Williams College Museum of Art, Williamstown, Massachusetts
William S. Wilson
Donald Windham
Ealan and Elisabeth Wingate
Erving and Joyce Wolf
Wolff Gallery, New York
Worcester Art Museum, Massachusetts
Mr. and Mrs. C. Bagley Wright
Frank Lloyd Wright Foundation
Yale University Art Gallery, New Haven, Connecticut
Richard York Gallery, New York
Donald Young Gallery, Chicago
Suzanne Ziegler
Irving Zucker Art Books, New York
William L. Zysblat
32 Anonymous

Institutions and Organizations Receiving Loans

This list covers only those Permanent Collection loans to exhibitions not organized by the Whitney Museum of American Art. Institutions accepting loans through Whitney Museum traveling exhibitions are listed under "Traveling Exhibitions."

Albany Museum of Art, Georgia
"Fragments in History"
July 21–September 3, 1989

Amon Carter Museum, Fort Worth, Texas
"Visual Poetry: The Drawings of Joseph Stella"
February 23–April 22, 1990
Exhibition traveling through November 12, 1990, to Museum of Fine Arts, Boston; and National Museum of American Art, Smithsonian Institution, Washington, D.C.

Art Gallery of Algoma, Sault Ste. Marie, Ontario, Canada
"The Outer Edge: Images of Speed"
September 21–October 29, 1989

Art Gallery of Ontario, Toronto, Canada
"Permeable Border: Canadian and American Painting 1920–1940"
October 28, 1989–January 7, 1990

Art Museum, The Museums at Stony Brook, New York
"Twentieth Century Long Island Landscape Painting"
June 17–November 25, 1990

Massimo Audiello Gallery, New York
"The Last Laugh: Irony, Humor, Self-Mockery and Derision"
January 6–February 3, 1990

The William Benton Museum of Art, University of Connecticut, Storrs
"Giorgio Cavallon: A Retrospective View"
March 19–May 20, 1990

Edith C. Blum Art Institute, Milton and Sally Avery Center for the Arts, Bard College Center, Annandale-on-Hudson, New York
"Isabel Bishop"
July 2–August 25, 1989

Centro Atlántico de Arte Moderno, Las Palmas de Gran Canaria, Spain
"Surrealism Between the Old and the New World"
November 27, 1989–January 31, 1990
Exhibition traveled through April 22, 1990, to Fundación Cultural Mapfre Vida, Madrid

The Corcoran Gallery of Art, Washington, D.C.
"Facing History: The Black Image in American Art 1710–1940"
January 13–March 25, 1990
Exhibition traveled through June 25, 1990, to The Brooklyn Museum, New York

Dallas Museum of Art
"Black Art-Ancestral Legacy: The African Impulse in African-American Art"
November 26, 1989–February 19, 1990
Exhibition traveling through March 15, 1991, to The High Museum of Art, Atlanta; Milwaukee Art Museum; and Virginia Museum of Fine Arts, Richmond

Terry Dintenfass, New York
"Philip Evergood"
November 4–December 16, 1989

Fred L. Emerson Gallery, Hamilton College, Clinton, New York
"Marsden Hartley in Bavaria"
September 6–October 22, 1989
Exhibition traveled through June 15, 1990, to Milwaukee Art Museum; Bowdoin College Museum of Art, Brunswick, Maine; and Baruch College Gallery, City University of New York

Forum Gallery, New York
"Paintings by Nineteen Americans"
February 7–March 10, 1990

"Hugo Robus"
March 15–April 14, 1990

Frankfurter Kunstverein, Frankfurt-am-Main
"Louise Bourgeois"
December 12, 1989–February 4, 1990
Exhibition traveling through December 31, 1990, to Städtische Galerie im Lenbachhaus, Munich; Kunstmuseum Luzern, Switzerland; Musée St.-Pierre, Lyons, France; and Fundació Tàpies, Barcelona

Fundación Caja de Pensiones, Madrid
"Arshile Gorky"
October 17–December 23, 1989
Exhibition traveled through March 25, 1990, to Whitechapel Art Gallery, London

Gagosian Gallery, New York
"Jackson Pollock: Black Enamel Paintings and Drawings"
April 3–June 2, 1990

Seymour Lipton, Pavilion, *1948. Wood and copper on slate base, 22 x 24 x 14 inches (55.9 x 61 x 35.6 cm); base, 14 x 28 x 1 inches (35.6 x 71.1 x 2.5 cm). Purchase, with funds from the Painting and Sculpture Committee 90.26a-b*

Pat Hearn Gallery, New York
"Realist Painters"
September 16–October 7, 1989

Heckscher Museum, Huntington, New York
"The Prints of Ralston Crawford"
September 30–November 12, 1989

Henry Art Gallery, University of Washington, Seattle
"Thomas Hart Benton: Works on Paper"
March 21–May 20, 1990
Exhibition traveling through January 6, 1991, to Laguna Gloria Art Museum, Austin, Texas; and Minneapolis Institute of Arts

Heritage Plantation of Sandwich, Massachusetts
"Romancing the Shore: Views of Coastal New England"
May 1–October 14, 1990

Arnold Herstand & Company, New York
"Surrealism: Paris to New York"
May 12–September 30, 1990

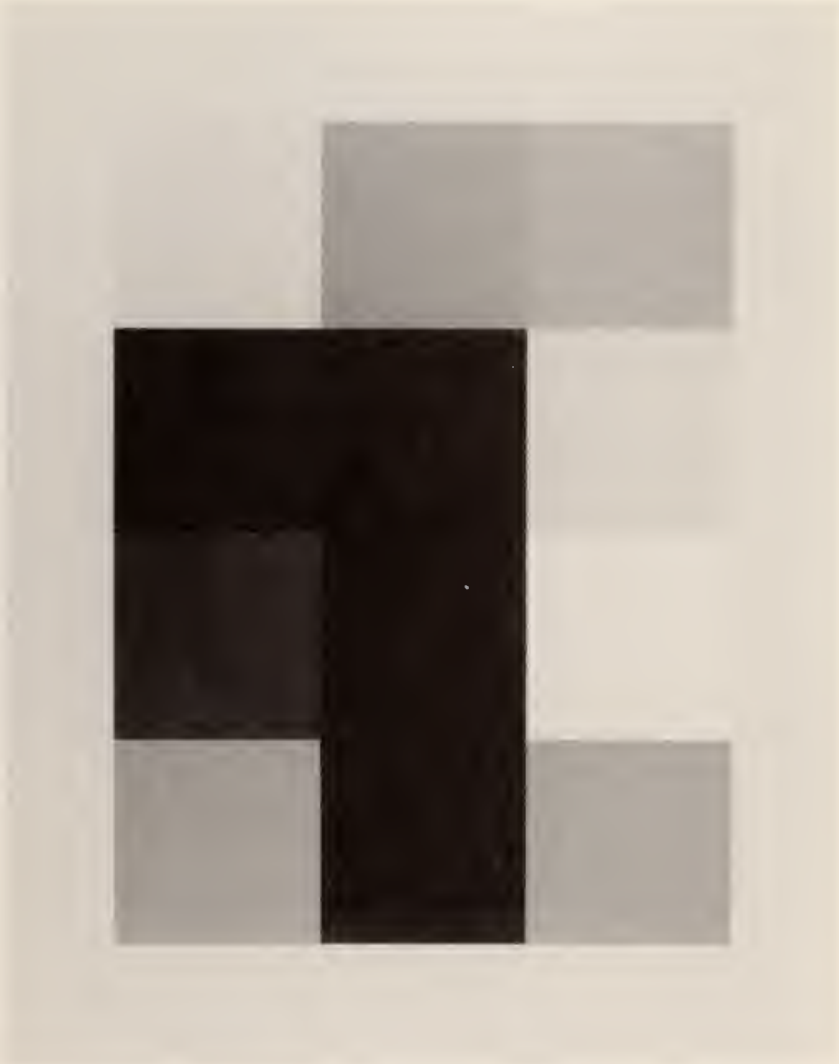
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.
"Culture and Commentary: An Eighties Perspective"
February 7–May 6, 1990

Independent Curators Incorporated, New York
"Contemporary Illustrated Books: Word and Image"
Exhibition traveling through April 7, 1991, to Franklin Furnace Archive, Inc., New York; The Nelson-Atkins Museum of Art, Kansas City, Missouri; University Art Museum, Arizona State University, Tempe; and University of Iowa Museum of Art, Iowa City

Kenkeleba Gallery, New York
"Charles Alston: Artist and Teacher"
May 13–July 1, 1990

Knoxville Museum of Art, Tennessee
"American Women Artists: The 20th Century"
October 26, 1989–February 4, 1990
Exhibition traveled through April 5, 1990, to Queensboro Community College Art Gallery, Bayside, New York

Krannert Art Museum and Kinkead Pavilion, University of Illinois at Champaign-Urbana
"Weightless Balance: A Retrospective of Paul Kelpe, American Abstract Artist"
February 24–April 1, 1990



Sherrie Levine, After Kirchner, *from the portfolio* Meltdown, *1989. Color woodcut: sheet, 36½ x 25½ inches (92.7 x 64.8 cm); image, 24 x 18 inches (61 x 45.7 cm). Purchase, with funds from the Print Committee 89.26.2*

Kunstmuseum Bern, Switzerland
"Lee Krasner–Jackson Pollock: Artists Dialogues–Resonances"
November 21, 1989–February 4, 1990

Lehman College Art Gallery, City University of New York
"American Modernists: The Paris Experience"
November 1–December 15, 1989

"Botanica: The Secret Life of Plants"
February 8–May 5, 1990

Lennon, Weinberg, New York
"Raoul Hague"
April 6–May 12, 1990

Lorence-Monk Gallery, New York
"Graphic Work of Barnett Newman"
May 5–26, 1990

Emily Lowe Gallery, Hofstra University, Hempstead, New York
"Coming of Age: American Sculpture"
February 3–March 18, 1990

Marsh Gallery, University of Richmond, Virginia
"George Tooker: Paintings and Drawings 1947–1989"
September 6–27, 1989

Midtown Galleries, New York
"Close Encounters: The Art of Paul Cadmus, Jared French and George Tooker"
February 22–April 7, 1990

Minneapolis Institute of Arts
"The Intimate World of Alexander Calder"
May 6–July 15, 1990
Exhibition presented February 14–May 21, 1989, at Musée des Arts Decoratifs, Paris; and traveled to the Cooper-Hewitt Museum, Smithsonian Institution, National Museum of Design, New York

Montclair Art Museum, New Jersey
"Morgan Russell: A Retrospective"
April 22–June 17, 1990
Exhibition traveling through November 4, 1990, to Terra Museum of American Art, Chicago; and Albright-Knox Art Gallery, Buffalo

Musée d'Art Moderne de la Ville de Paris
"L'Art Conceptuel, une Perspective"
October 26, 1989–January 7, 1990
Exhibition traveling through October 21, 1990, to the Fundación Caja de Pensiones, Madrid; Deichtorhallen-Ausstellungen, Hamburg; and Musée d'Art Contemporain, Montréal

Musée National d'Art Moderne, Centre Georges Pompidou, Paris
"L'Invention d'un Art"
October 12, 1989–January 1, 1990

Museum of Art of Ogunquit, Maine
"Summer Exhibition"
June 1–September 3, 1990

The Museum of Modern Art, New York
"Prints in Parts Since 1970"
March 22–July 17, 1990

National Gallery of Art, Washington, D.C.
"Selections and Transformations: The Art of John Marin"
January 28–April 15, 1990

"Gardens on Paper"
April 1–July 22, 1990

National Museum of American Art, Smithsonian Institution, Washington, D.C.
"The Art of Albert Pinkham Ryder"
April 6–July 29, 1990
Exhibition traveling through March 24, 1991, to The Brooklyn Museum, New York; and Whitechapel Art Gallery, London

The Nelson-Atkins Museum of Art, Kansas City, Missouri
"Art by Chance: Fortuitous Impressions"
July 22–September 3, 1989

Nippon Television Network Corporation, Tokyo
"Yasuo Kuniyoshi"
Exhibition opened on October 28, 1989, at Tokyo Metropolitan Teien Art Museum; and traveled in Japan through April 1, 1990, to Okayama Prefectural Museum and The National Museum of Modern Art, Kyoto

Michael Tetherow, Forest Dwellers: Bee Series #48, *1989. Acrylic and ink on paper, 18 x 20 inches (45.7 x 50.8 cm). Purchase, with funds from the Drawing Committee 90.12*

Padiglione d'Arte Contemporanea, Milan
"Morris Louis"
March 29–June 24, 1990

Joan Whitney Payson Gallery of Art, Westbrook College, Portland, Maine
"Summer Exhibition"
May 29–September 9, 1990

Pensacola Museum of Art, Florida
"Carsinart: The Automobile Icon"
May 1–July 11, 1990

Rose Art Museum, Brandeis University, Waltham, Massachusetts
"The Image of Abstract Painting in the 1980's"
March 18–April 29, 1990

The Saint Louis Art Museum, Missouri
"Saint Louis Artists Reconsidered: Stephen Greene"
October 17, 1989–February 11, 1990

Salander-O'Reilly Galleries, New York
"Stuart Davis: 'Scapes'"
March 2–31, 1990

San Francisco Museum of Modern Art
"Bay Area Figurative Art: 1950–1965"
December 14, 1989–February 4, 1990
Exhibition traveling through December 30, 1990, to Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; and Pennsylvania Academy of the Fine Arts, Philadelphia

Holly Solomon Gallery, New York
"Reentry into Painting: 1969–1974"
June 13–July 14, 1990

Sonnabend Gallery, New York
"Terry Winters"
March 31–April 21, 1990

Tampa Museum of Art, Florida
"At the Water's Edge: 19th and 20th Century American Beach Scenes"
December 9, 1989–February 25, 1990
Exhibition traveling through January 6, 1991, to Center for the Arts, Vero Beach, Florida; Virginia Beach Arts Center Gallery, Virginia; and The Arkansas Arts Center, Little Rock

Tweed Museum of Art, University of Minnesota, Duluth
"George Morrison: Standing in the Northern Light"
July 29–September 9, 1990
Exhibition opened on May 5, 1990, at Minnesota Museum of Art, St. Paul

University Art Museum, University of California, Berkeley
"James Lee Byars: The Perfect Thought"
April 18–June 24, 1990
Exhibition traveling through October 21, 1990, to Contemporary Arts Museum, Houston

Washburn Gallery, New York
"Albert Pinkham Ryder: The Descendants"
November 7–December 2, 1989

Wexner Center for the Visual Arts, Ohio State University, Columbus
"Art in Europe and America: The 1950s and 1960s"
February 16–April 22, 1990

"Art in Europe and America: The 1960s and 1970s"
May 23–August 5, 1990

Wolff Gallery, New York
"John McCracken"
May 11–June 24, 1990

Richard York Gallery, New York
"The Italian Influence in American Art 1860–1920"
November 17–December 30, 1989

Zabriskie Gallery, New York
"Alexander Archipenko: The Sculptor as Printmaker"
February 13–March 17, 1990

Jane Voorhees Zimmerli Art Museum, Rutgers, The State University of New Jersey, New Brunswick
"Abstract Expressionism: Other Dimensions"
March 25–June 13, 1990
Exhibition opened on October 26, 1989, at Lowe Art Museum, University of Miami, Coral Gables, Florida; and traveled to Terra Museum of American Art, Chicago

Christopher Wool, Untitled, *1990. Alkyd on paper, 73¾ x 38⅛ inches (187.3 x 96.8 cm) Purchase, with funds from the Thomas Fountain Purchase Fund and the Drawing Committee 90.20*

National Committee

Established in 1980, the National Committee of the Whitney Museum of American Art represents one of the most successful efforts to extend the programs of the Museum to people who might not otherwise have the opportunity to appreciate 20th-century American art. The Committee, comprising 41 patrons and collectors of American art from 21 states, helps bring the achievements of 20th-century American artists to national attention by sponsoring traveling exhibitions and other activities, including films and videotapes. National Committee members form a network of individuals involved with a variety of museums and institutions nationwide who take a personal interest in Whitney Museum projects. They often host Whitney Museum curators who travel to different parts of the country to view artists' work. The National Committee has also been responsible for sponsoring students in the Museum's Independent Study Program.

Mr. and Mrs. Anthony Ames
Atlanta, Georgia

The Honorable Anne Cox Chambers
Atlanta, Georgia

Dr. and Mrs. David R. Davis
Bellevue, Washington

Mr. and Mrs. James S. DeSilva, Jr.
Rancho Santa Fe, California

Mr. and Mrs. Rene di Rosa
Napa, California

Mr. and Mrs. Thomas Dittmer
Lake Forest, Illinois

Mr. and Mrs. Peter H. Dominick, Jr.
Denver, Colorado

Ms. Laura Donnelley
Aspen, Colorado

Mr. and Mrs. Walter B. Ford II
Warren, Michigan

Mr. and Mrs. Brendan Gill
New York, New York

Mr. and Mrs. Graham Gund
Cambridge, Massachusetts

Mr. and Mrs. William A. Hall
Houston, Texas

Mr. and Mrs. Gordon Hanes
Winston-Salem, North Carolina

Mr. and Mrs. S. Roger Horchow
Dallas, Texas

Mr. and Mrs. Edward R. Hudson, Jr.
Fort Worth, Texas

Mr. and Mrs. William C. Janss
Sun Valley, Idaho

Mr. and Mrs. R. Crosby Kemper
Kansas City, Missouri

Mr. and Mrs. Robert P. Kogod
Arlington, Virginia

Mr. and Mrs. Sydney Lewis
Richmond, Virginia

Mrs. Robert B. Mayer
Chicago, Illinois

Mr. Byron R. Meyer
San Francisco, California

Mr. and Mrs. Robert E. Meyerhoff
Phoenix, Maryland

Mr. and Mrs. Nicholas Millhouse
New York, New York

Mr. A.J.F. O'Reilly
Pittsburgh, Pennsylvania

Mr. and Mrs. H. Charles Price
Dallas, Texas

Mr. and Mrs. Harold C. Price
Laguna Beach, California

Mr. and Mrs. C. Lawson Reed
Cincinnati, Ohio

Mr. and Mrs. Paul C. Schorr III
Lincoln, Nebraska

Mr. and Mrs. Donald Scutchfield
Woodside, California

The Reverend and Mrs. Alfred R. Shands III
Crestwood, Kentucky

Ms. Marion Stroud
Elverson, Pennsylvania

Mrs. Nellie Taft
Boston, Massachusetts

Artist April Gornick, Leonard Lauder, president of the Whitney Museum, and Barbara Millhouse at the National Committee dinner at Tribeca Grill, April 28, 1990.

Mr. and Mrs. A. Alfred Taubman
Bloomfield Hills, Michigan

Mr. and Mrs. Thurston H. Twigg-Smith
Honolulu, Hawaii

Mr. and Mrs. Jack W. Warner
Tuscaloosa, Alabama

Mrs. Paul L. Wattis
San Francisco, California

Mr. and Mrs. Cornelius Vanderbilt Whitney
New York, New York

Mr. and Mrs. David M. Winton
Wayzata, Minnesota

Mr. and Mrs. Robert Woods
Los Angeles, California

Ex Officio

Mr. and Mrs. Sydney F. Biddle
New York, New York

Mr. and Mrs. Leonard A. Lauder
New York, New York

Left to right: Carolyn Horchow of Dallas, Gordon Hanes of Winston-Salem, Roger Horchow, and Copey Hanes at the National Committee Dinner at Tribeca Grill, April 28, 1990.

Exhibition Associates

The Exhibition Associates was established in 1989 to help maintain the quality and diversity of the exhibition program of the Whitney Museum. The group sponsors an exhibition at the Whitney Museum each year and participates in the educational programs specifically organized for that exhibition. Special informational activities are planned throughout the year for the Exhibition Associates.

Helen Pall, *Chairman*
Mr. and Mrs. Stanley S. Arkin
Michele and Lawrence Beyer
Barbara and James Block
Edith C. Blum Foundation
Mr. and Mrs. Henry D. Clarke
Elizabeth and Anthony Enders
Summer and Donald Feuerstein
Jacqueline Fowler
Frances and Hans Gerngross
Faith G. Golding
Barbara S. Horowitz
Ruth and Alfred Koeppel
Estelle Konheim
Nanette Laitman
Rose and Morton Landowne
Evelyn and Leonard Lauder
Alice Lawrence
Jane Lombard
Susan and Edwin Malloy
Gloria Marsteller
Ann and Gilbert Maurer
Adrian and Robert Mnuchin
Sylvia Olnick
Roberta and David Olsen
Helen and David Pall
Shirley Polykoff
Vivian and Meyer Potamkin
Françoise and Harvey Rambach
Ethel Royer
Ruth and Herbert Schimmel
Hannelore and Rudolph Schulhof
Joan and Jerry Serchuck
Sue and Gerrit Van de Bovenkamp
Rebecca and Michael Waldman
Irma and Benjamin Weiss
Nancy and Keith Wellin
Reba and Dave Williams
The Norman and Rosita Winston Foundation, Inc.
Migs and Bill Woodside
Bette and Herman Ziegler

Film and Video Fellows

Left to right: Artists Dara Birnbaum and Hanah Wilke with John G. Hanhardt, curator, film and video, at the opening reception for "Image World: Art and Media Culture," November 8, 1989.

The Film and Video Fellows was established in 1989 to share the resources of the Whitney Museum's film and video department with people who have an interest in the media arts. The Fellows, a group that supports the film and video department, meets several times a year to see some of the most important new independently produced film and video works and to hear from leading media artists, historians, and theoreticians.

Frederick B. Henry, *Co-Chairman*
George S. Kaufman, *Co-Chairman*
Bernie Brillstein
Susan and Arthur Fleischer, Jr.
Larry Gagosian
Toby Horn and Richard Kandel
Regina Trapp Kettaneh
and Tarek Kettaneh
Betty Knox
Adrian and Robert Mnuchin
Patricia and Morris Orden
Elizabeth Petrie
Jane Supino
Nancy Brown Wellin
Migs and Bill Woodside

Library Fellows

Left to right: Avis Berman, James Rosenquist, and Brendan Gill at the reception celebrating the sixtieth anniversary of the founding of the Whitney Museum of American Art and the publication of Berman's Rebels on Eighth Street: Juliana Force and the Whitney Museum of American Art, *February 8, 1990.*

The Library Fellows, 55 bibliophiles who support the Whitney Museum of American Art Library, meet several times a year in outstanding libraries and institutions in the New York area. Each year the group publishes a limited edition for its Artists and Writers Series. The special publications, produced by May Castleberry, librarian of the Whitney Museum and editor of the series, pair distinguished American artists and writers. In February 1990, the Library Fellows published *Heat*, the seventh in the series. The fine-press edition is a collaboration between Joyce Carol Oates, who contributed a short story, and Robert Gober, who designed the two volumes, each containing images inspired by the text.

Brendan Gill, *Chairman*
Laura Adams
William Beekman
Richard B. Black
Sandra Brant
Hadassah T. Brooks
Joanne Leonhardt Cassullo
Joan Hardy Clark
Babette Goodman Cohen
Georgia R. De Havenon
Beth Rudin DeWoody
Edward R. Downe, Jr.
Frederick Eberstadt
Jack Eisert
Lucille Fillin
Nancy Lerner Frej
B.H. Friedman
Leslie Garfield
Faith G. Golding
Isabel Goodman
Alden Gordon
Isabel Goodman
Iola S. Haverstick
Frederick B. Henry
Charles M. Hobson III
Linda Janovic
Emily Fisher Landau
Raymond J. Learsy
Frances Lewis
Arthur Loeb
Linford L. Lougheed
David H. Mortimer
Stephen E. Myers
Annalee G. Newman
Jeremy Nussbaum
Helen Pall
Elizabeth Petrie
Harold C. Price
Susan Ralston
Harold Rifkin
Harrison Rivera-Terreaux
Leonard B. Schlosser
Ethel Redner Scull
Arnold Smoller
Sally Solomon
Pari Stave
Jean Stein
Norman C. Stone
Jane Timken
Benjamin Weiss
Nancy Brown Wellin
Phyllis Wertenteil
Thea Westreich
Reba White Williams
William S. Woodside

Ex Officio

Flora Miller Biddle
Leonard A. Lauder

Lobby Gallery Associates

The Lobby Gallery Associates, established in 1983, is composed of young professionals who organize charitable activities to fund exhibitions in the Lobby Gallery. This year the Lobby Gallery Associates raised funds through the annual "Halloween Howl" and "All-American Spring Bash," which enabled them to sponsor two exhibitions, "Recent Drawing" and "Ree Morton, Signs of Love," and to cosponsor "Image World: Art and Media Culture."

Douglas B. Leeds, *Chairman*
Kitty Ault, *Vice Chairman*
Christine Mortimer Biddle, *Vice Chairman*
Alfred H. Morris, *Vice Chairman*
Edward D. Andrews
Andrew M. Ault
Christopher Ausnit
Deborah A. Bancroft
Nicholas Berggruen
Mr. and Mrs. Robert Blumenfeld
Garrett R. Bowden
Anne S. Bradley
Jarvis R. Brecker
Mr. and Mrs. Judd Burstein
Joanne Leonhardt Cassullo
Mr. and Mrs. George B. Clairmont
Mr. and Mrs. Henry Jones Clay, Jr.
Eric D.W. Cohler
Robin Colin-Greene
Mr. and Mrs. Philip K. Crawford
D. Rebecca Davies and Jeremy R. Kramer
Wendy Davies
Mr. and Mrs. Robert de Guardiola
Arline and Carter Eltzroth
Madelyn Bell Ewing
Shirley A. Ferguson
James F. Ferraro
Monique C. Fischer
Marinda Freeman
Michele A. Gerber
Mr. and Mrs. Lawrence S. Giesen
Andrea Glickhouse
Vicki Ellen Goldrich
Judy Gordon
Lisa Hanson
Kirk Henckels
Ruth Horowitz
Susan Inglett
Howard B. Johnson
Mr. and Mrs. Thomas W. Johnson
John Josephson
K. Angela Kapp
Anthony Khan
Mrs. Stuart Kirkpatrick
David J. Koeppel
Mr. and Mrs. William P. Lauder
Susan Leaming and Eric Polish
Anki Leeds
Michele K. Linen
Scott M. London
Charles C.S. Malek
Charles E. Mather IV
Meredith Maurer
Michael G. Millius
Steven Mnuchin
Valerie Mnuchin
Mr. and Mrs. Jay L. Mortimer
Frasher Hudson Pergande
Elizabeth McIntosh Pfenninger
Dr. A. Carter Pottash
Philip A. Powers
Brad M. Reiss
Dr. Gary H. Rusk
Mr. and Mrs. James P. Rutherfurd
Mary Michelle Rutherfurd
Mr. and Mrs. Douglas L. Sacks
Melissa A. Schorr
Paul C. Schorr IV
Mr. and Mrs. George A. Schreiber, Jr.
Mr. and Mrs. Robert Schrijver
Mr. and Mrs. David J. Seltzer
Janet Johns Shafran
Maria Gregory Sheehan
Mr. and Mrs. Robert Sollmann, Jr.
Ruth Cummings Sorensen
Richard L. Steele
Gianluigi Tacchi
John Usdan
Patricia Van Buskirk
Rebecca Waldman
Carole S. Webber
David Yudain
Mr. and Mrs. Thomas E. Zacharias
Mr. and Mrs. Michael Ziebarth
Bettina Zilkha

Steering Committee

Douglas B. Leeds, *Chairman*
Kitty Ault, *Vice Chairman*
Christine Mortimer Biddle, *Vice Chairman*
Alfred H. Morris, *Vice Chairman*

Left to right: Mindy Clay, chairman of the Benefit Committee, Jacques Babando, and Angela Kapp at the Lobby Gallery Associates' annual "Halloween Howl," October 25, 1989.

Mr. and Mrs. George B. Clairmont
Mr. and Mrs. Henry Jones Clay, Jr.
Mr. and Mrs. Philip K. Crawford
Wendy Davies
Arline and Carter Eltzroth
Susan Inglett
Michele K. Linen
Meredith Maurer
Mr. and Mrs. Jay L. Mortimer
Gianluigi Tacchi
David Yudain
Mr. and Mrs. Thomas E. Zacharias
Ryder Sollmann Ziebarth

Benefit Committee

Mindy Clay, *Chairman*
Kitty Ault
Deborah Bancroft
Christine Mortimer Biddle
Jarvis R. Brecker
Tess Clairmont
D. Rebecca Davies
Wendy Davies
Joanne de Guardiola
Marinda Freeman
Judy Gordon
Susan Inglett
K. Angela Kapp
Jeremy R. Kramer
Douglas B. Leeds
Michele K. Linen
Alfred H. Morris
Jay and Prue Mortimer
Tracy Rutherfurd
Wendy Schrijver
Janet Johns Shafran
Maria Gregory Sheehan
Gianluigi Tacchi
Ryder Sollmann Ziebarth

Membership Events

Artist Chuck Close (left) and guest curator Marvin Heiferman at the opening reception for "Image World: Art and Media Culture," November 8, 1989.

Gallery owner Josh Baer and artist Lorna Simpson at the opening reception for "Image World: Art and Media Culture," November 8, 1989.

The following events were held for all categories of membership unless otherwise noted:

"Regions of the Country: Santa Fe and Taos, New Mexico," six-day art study tour with visits to private and public collections, Indian pueblos, and historic sites, for Whitney Circle and Friends, July 11–16, 1989

"The Desire of the Museum" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, July 11, 1989

"Suburban Homelife: Tracking the American Dream" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, July 12, 1989

"Art Study Tour: Long Island City, Queens," annual evening visit to Isamu Noguchi Garden Museum, Socrates Sculpture Park, and Mark di Suvero's studio, July 18, 1989

"The City as an Art Museum: The North Shore of Staten Island," tour with visits to Snug Harbor Cultural Center, Alice Austen House Museum, and private Victorian homes, July 19, 1989

"Edward Hopper: Selections from the Permanent Collection" installation tour with Susan C. Larsen, curator, Permanent Collection, and cocktail reception, for Whitney Circle, July 19, 1989

"Edward Hopper: Selections from the Permanent Collection" private preview for Whitney Circle and Friends, followed by opening reception for Whitney Circle, Friends, and invited guests, July 20, 1989

"The Hudson River Valley: Storm King Art Center and Sneden's Landing," trip to see "Wandering Into Memory: Sculpture by Anne and Patrick Poirier" with visits to private homes, July 25, 1989

"Art in Place: Fifteen Years of Acquisitions" installation tour with Tom Armstrong and cocktail reception, for Whitney Circle, July 26, 1989

"Art in Place: Fifteen Years of Acquisitions" private preview for Whitney Circle and Friends, followed by opening reception for Whitney Circle, Friends, and invited guests, July 27, 1989

"Regions of the Country: Saratoga and Cooperstown, New York," four-day art study tour with visits to private and public collections; to the home of Mr. and Mrs. Cornelius Vanderbilt Whitney; and to performances at Saratoga Performing Arts Center and Glimmerglass Opera House, July 28–31, 1989

"Miniature Environments" opening reception at Whitney Museum of American Art at Philip Morris, for Whitney Circle, August 1, 1989

"Selections from the Permanent Collection" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, August 23, 1989

"The Permanent Collection: Private Interest, Public Responsibility" by Tom Armstrong, first in a series of three lectures in conjunction with the exhibition "Art in Place: Fifteen Years of Acquisitions," and cocktail reception, September 13, 1989

"Realism and Romanticism in Nineteenth-Century New England Seascapes" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, September 14, 1989

"Distilling the American Flavor: The Founding of the Whitney Museum of American Art and Its First Director, Juliana Force" by Avis Berman, author of a biography of Juliana Force, second in a series of three lectures in conjunction with the exhibition "Art in Place: Fifteen Years of Acquisitions," and cocktail reception, September 20, 1989

"Aldo Crommelynck: Master Prints with American Artists" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, September 21, 1989

"The Permanent Collection: Commitment to the Art of Our Time" by Susan C. Larsen, curator, Permanent Collection, third in a series of three lectures in conjunction with the exhibition "Art in Place: Fifteen Years of Acquisitions," and brunch, September 24, 1989

"The City as an Art Museum: Battery Park City and South Street Seaport," tour focusing on the maritime history of New York City, with visits to the Johnson & Higgins corporate collection and United States Custom House, a tour of the Fine Arts Program of Battery Park City Authority, and a preview of "The Gestural Impulse 1945–60: Paintings from the Permanent Collection" at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, September 28, 1989

"The Gestural Impulse 1945–60: Paintings from the Permanent Collection" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, September 28, 1989

"Hudson River Valley: Private Homes on the Hudson," tour with visits to Rokeby, Edgewater, Wilderstein, and Blithewood, October 3, 1989

"Art in Place: Fifteen Years of Acquisitions" and "Edward Hopper: Selections from the Permanent Collection" special reception for Contributors and Members, October 4, 1989

"Isamu Noguchi: Portrait Sculpture" opening reception at Whitney Museum of American Art at Philip Morris, for Whitney Circle and Friends, October 5, 1989

"Neighbors of America: Toronto and Ottawa, Canada," five-day art study tour with visits to the recently opened National Gallery of Canada and The Canadian Museum of Civilization in Ottawa; to galleries, private collections, and architecture in Toronto; and to performances in Toronto and Niagara-on-the-Lake, October 11–15, 1989

"The City as an Art Museum: Harlem," architectural tour of the area with visits to Studio Museum of Harlem, The Schomburg Center for Research in Black Culture, Abyssinian Baptist Church, and private homes, October 24, 1989

"Art Study Tour: An Evening at the Black and White in Color Gallery," dinner party with performances celebrating the first anniversary of the South Bronx gallery, October 26, 1989

"Edward Hopper: Selections from the Permanent Collection" lecture by Susan C. Larsen, curator, Permanent Collection, and Deborah Lyons, advisor, Hopper Collection, and brunch, October 29, 1989

"Edward Hopper: Selections from the Permanent Collection" and "20th-Century American Art: Highlights of the Permanent Collection" special reception and private viewing for New Members and Annual Fund Donors, November 1, 1989

"Art Study Tour: Hartford, Connecticut," trip to see "Robert Mapplethorpe: The Perfect Moment" and "The Dada and Surrealist World-Image" at Wadsworth Atheneum, the homes of Harriet Beecher Stowe and Mark Twain, Austin House, and a performance by the Hartford Stage Company, November 2, 1989

"Art and American Cities: Washington, D.C.," two-day art study tour with visits to National Gallery of Art, The Phillips Collection, Hirshhorn Museum and Sculpture Garden, and private collections, as well as an architectural tour, November 4–5, 1989

Lisa Phillips, curator, leading Whitney Circle members on an installation tour of "Image World: Art and Media Culture," November 7, 1989.

"Image World: Art and Media Culture" installation tour with Lisa Phillips, curator; Marvin Heiferman, guest curator; and John G. Hanhardt, curator, film and video; and cocktail reception, for Whitney Circle, November 7, 1989

"Image World: Art and Media Culture" private preview for Whitney Circle and Friends, followed by opening reception for Whitney Circle, Friends, artists, and invited guests, November 8, 1989

"Image World: Art and Media Culture" private reception for Contributors and Members, November 9, 1989

"Thomas Hart Benton: Murals" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, November 15, 1989

"Thomas Hart Benton" installation tour of the retrospective with Richard Armstrong, curator, and cocktail reception, for Whitney Circle, November 15, 1989

"Thomas Hart Benton" private preview of the retrospective for Whitney Circle and Friends, followed by opening reception for Whitney Circle, Friends, and invited guests, November 16, 1989

"Art Study Tour: Newark and Princeton, New Jersey," trip with visits to the recently renovated Newark Museum, The Art Museum, Princeton University, and the home and office of architect Michael Graves, November 17, 1989

"History of Film" by David James, associate professor of English, Occidental College, first in a series of four lectures in conjunction with the exhibition "Image World: Art and Media Culture," and cocktail reception, December 6, 1989

"Art and American Cities: Philadelphia, Pennsylvania," two-day art study tour with visits to Philadelphia Museum of Art, Pennsylvania Academy of the Fine Arts, private collections, and a performance by the Philadelphia Orchestra, December 7–8, 1989

"The Eighties in Review: Selections from the Permanent Collection" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, December 7, 1989

"The Experience of Landscape: Three Decades of Sculpture" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, December 12, 1989

"Out of Wood: Recent Sculpture" opening reception at Whitney Museum of American Art at Philip Morris, for Whitney Circle, December 14, 1989

"History of Video" by John G. Hanhardt, curator, film and video, second in a series of four lectures in conjunction with the exhibition "Image World: Art and Media Culture," and cocktail reception, January 17, 1990

"Thomas Hart Benton and His Contemporaries" by Matthew Baigell, professor of art history, Rutgers University, lecture in conjunction with the Thomas Hart Benton retrospective, and cocktail reception, January 24, 1990

"Grand L.A. Tour," six-day art study tour with visits to museums, foundations, and private collections, organized by Adrian Mnuchin, trip coordinator, for Whitney Circle and Friends, January 30–February 4, 1990

"History of Photography" by Shelley Rice, assistant professor of photography, New York University, third in a series of four lectures in conjunction with the exhibition "Image World: Art and Media Culture," and cocktail reception, January 31, 1990

"American Art in the Twentieth Century: The Beginnings of Modernism, Henri and Stieglitz" by Barbara Haskell, curator, first in a series of six lectures, February 1, 1990

"Real Allusions" opening reception at Whitney Museum of American Art at Equitable Center, for Whitney Circle, February 8, 1990

Panel discussion on "Image World: Art and Media Culture" by John G. Hanhardt, Marvin Heiferman, and Lisa Phillips, curators, fourth in a series of four lectures in conjunction with the exhibition "Image World: Art and Media Culture," and brunch, February 11, 1990

"American Art in the Twentieth Century: The European Influence on American Art" by Josephine Gear, branch director, Whitney Museum of American Art at Philip Morris, second in a series of six lectures, February 15, 1990

"Cadmus, French & Tooker: The Early Years" opening reception at Whitney Museum of American Art at Philip Morris, for Whitney Circle, February 28, 1990

"The New Sculpture 1965–75: Between Geometry and Gesture" installation tour with Richard Armstrong and Richard Marshall, curators of the exhibition, and cocktail reception, for Whitney Circle, February 28, 1990

"The New Sculpture 1965–75: Between Geometry and Gesture" private preview for Whitney Circle and Friends, followed by opening reception for Whitney Circle, Friends, artists, and invited guests, March 1, 1990

"The New Sculpture 1965–75: Between Geometry and Gesture" reception for Contributors and Members, March 2, 1990

"With the Grain: Contemporary Panel Painting" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, March 8, 1990

"Architecture Tomorrow: Domestic Arrangements, A Lab Report by Tod Williams and Billie Tsien" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, March 13, 1990

"The City as an Art Museum: Astoria and Long Island City, Queens," architectural tour with visits to The American Museum of the Moving Image, Kaufman-Astoria Studios, artists' studios at P.S. 1, the new Citicorp building at Court Square, and International Design Center, March 27, 1990

"American Art in the Twentieth Century: American Abstraction in the 1920s and 1930s" by Susan C. Larsen, curator, Permanent Collection, third in a series of six lectures, April 12, 1990

"The New Sculpture 1965–75: Between Geometry and Gesture" discussion with Richard Armstrong, curator, and artist Barry Le Va, and brunch, April 22, 1990

"The City as an Art Museum: Brooklyn Heights," architectural tour with visits to St. Ann Center for Restoration and the Arts, Borough Hall, Brooklyn Historical Society, and private brownstones and collections, April 24, 1990

"Early/Later: Selected Works from the Permanent Collection of Whitney Museum of American Art" and "Niles Spencer" opening reception at Whitney Museum of American Art at Equitable Center, April 24, 1990

"American Art in the Twentieth Century: American Sculpture from 1965 to 1975" by Richard Marshall, curator, exhibitions, fourth in a series of six lectures, April 26, 1990

"The (Un)Making of Nature: Installations by Michael Paha" opening reception at Whitney Museum of American Art at Philip Morris, for Whitney Circle, May 15, 1990

"Whitney Abroad: London" orientation session, organized by Adrian Mnuchin, trip coordinator, for participants with special guest Sean Kelly, L.A. Louver Galleries, May 16, 1990

"Real Allusions" opening reception at Whitney Museum of American Art, Fairfield County, for Whitney Circle, May 17, 1990

"Whitney Abroad: London," eleven-day art study tour with visits to private and public collections, organized by Adrian Mnuchin, trip coordinator, for Whitney Circle, May 28–June 7, 1990

"The (Un)Making of Nature" opening reception at Whitney Museum of American Art, Downtown at Federal Reserve Plaza, for Whitney Circle, May 30, 1990

"Maurice Prendergast" installation tour with Nancy Mowll Mathews, Prendergast Curator, Williams College Museum of Art, and cocktail reception, for Whitney Circle, May 30, 1990

Jennifer Russell, acting director (left), and Lillian Kiesler at the opening reception for "Hans Hofmann," June 20, 1990.

"Maurice Prendergast" special reception for Contributors and Members, May 31, 1990

"Maurice Prendergast" opening reception for Whitney Circle, Friends, and invited guests, May 31, 1990

"Art and American Cities: Charleston, South Carolina," three-day art study tour during Spoleto Festival U.S.A., with visits to private and public collections, plantations, historic sites, and to performances of opera, theater, chamber music, and ballet, June 8–10, 1990

"Art Study Tour: Long Island City, Queens," annual evening visit to Isamu Noguchi Garden Museum, Socrates Sculpture Park, and Mark di Suvero's studio, June 12, 1990

"American Art in the Twentieth Century: Photography and The American Landscape" by Adam D. Weinberg, branch director, Whitney Museum of American Art at Equitable Center, fifth in a series of six lectures, June 14, 1990

"Maurice Prendergast" lecture by Nancy Mowll Mathews, Prendergast Curator, Williams College Museum of Art, and brunch, June 17, 1990

"Hans Hofmann" installation tour with Cynthia Goodman, guest curator, and cocktail reception, for Whitney Circle, June 19, 1990

"Hans Hofmann" opening reception, for Whitney Circle, Friends, and invited guests, June 20, 1990

"Hans Hofmann" and "Maurice Prendergast" special reception and private preview, for new Members and Annual Fund donors, June 20, 1990

"American Art in the Twentieth Century: Independent Film and Video: Its Place in American Art" by John G. Hanhardt, curator, film and video, sixth in a series of six lectures, June 21, 1990

"Hans Hofmann" exhibition tour with Cynthia Goodman, guest curator, and brunch, June 24, 1990

"Hudson River Valley: Woodstock," tour with visits to artists' studios, Woodstock Artists Association, and private collections, June 25, 1990

The following special events were held at the Museum, unless otherwise noted, in conjunction with exhibitions:

Milbank, Tweed, Hadley & McCloy, cocktail reception and viewing of "Edward Hopper: Selections from the Permanent Collection," followed by a barbecue in the Sculpture Garden, July 26, 1989

Morgan Stanley & Co., Inc., cocktail reception and viewing of "Art in Place: Fifteen Years of Acquisitions," July 26, 1989

Fried, Frank, Harris, Shriver and Jacobson, cocktail reception and viewing of "Edward Hopper: Selections from the Permanent Collection" and "20th-Century American Art: Highlights of the Permanent Collection," September 21, 1989

Youth Council Benefit, cocktail reception and tour of "20th-Century American Art: Highlights of the Permanent Collection," September 25, 1989

Shaw-Walker, cocktail reception and viewing of "Art in Place: Fifteen Years of Acquisitions," October 25, 1989

Lincoln Property Company of N.C., Inc., cocktail reception and viewing of "Edward Hopper: Selections from the Permanent Collection," followed by dinner, October 26, 1989

Columbia Laboratories, cocktail reception and viewing of "Edward Hopper: Selections from the Permanent Collection," followed by dinner, October 28, 1989

Art Gallery of Ontario, cocktail reception and guided tour of "Edward Hopper: Selections from the Permanent Collection" and "20th-Century American Art: Highlights of the Permanent Collection," followed by dinner, November 3, 1989

Harry N. Abrams, Inc., cocktail reception and book signing for *Painter of Dreams*, November 15, 1989

National Society of Mural Painters, special reception for opening of "Thomas Hart Benton: Murals," Whitney Museum of American Art at Equitable Center, November 15, 1989

Morris Gurley and Mrs. Russell B. Aitken at the opening reception for "Edward Hopper: Selections from the Permanent Collection," July 20, 1989.

Art Students League, cocktail reception and viewing of "Thomas Hart Benton," followed by dinner, November 17, 1989

Mirabella, cocktail reception and viewing of "Image World: Art and Media Culture," November 20, 1989

Chiat/Day/Mojo party, tour of "Image World: Art and Media Culture," followed by cocktail party, November 29, 1989

Merrill Lynch & Co., Inc., cocktail reception and viewing of "Image World: Art and Media Culture," December 7, 1989

Smith Barney, Harris Upham & Co., Inc., cocktail reception and viewing of "Thomas Hart Benton" and "Image World: Art and Media Culture," December 7, 1989

Citicorp/Citibank, cocktail reception and viewing of "Thomas Hart Benton," followed by dinner, December 13, 1989

American Express Company, cocktail reception and viewing of "Image World: Art and Media Culture," followed by dinner, December 15, 1989

Dow Jones & Company, Inc., cocktail reception and viewing of "Image World: Art and Media Culture," followed by dinner, January 3, 1990

Vanity Fair, tour of "20th-Century American Art: Highlights of the Permanent Collection," followed by cocktail reception and luncheon, February 1, 1990

College Art Association, open house with viewings of "Image World: Art and Media Culture" and "20th-Century American Art: Highlights of the Permanent Collection," February 16, 1990

Artist Keith Sonnier and his wife, Nessia Pope, at the opening reception for "The New Sculpture 1965–75: Between Geometry and Gesture," March 1, 1990.

MIT Alumni Center of New York, cocktail reception and viewing of "The New Sculpture 1965–75: Between Geometry and Gesture," April 19, 1990

Memorial Sloan Kettering, cocktail reception and viewing of "Hans Hofmann," followed by dinner, June 21, 1990

"WOR Taste of New York," with viewings of "Maurice Prendergast," "Hans Hofmann," and "20th-Century American Art: Highlights of the Permanent Collection," June 25, 1990

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Mimi Livingston
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Chris P. Longobucco
R.E.D. Lord
Oliver Lundquist

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Earle Mack
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Marie-Chantal Miller
Richard A. Miller
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Maxime D. Prisyon

Artists Nam June Paik and Jaime Davidovich with Barbara Wise (center) at the opening reception for "Image World: Art and Media Culture," November 8, 1989.

Mr. and Mrs. Joseph Pulitzer, Jr.
Mr. and Mrs. Jerome Pustilnik

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David Ramus
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General Dillman A. Rash
Jeanne Raue and Philip B. Raue
Isabella Rayburn
Mr. and Mrs. Murray Rayburn
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Irving Redel
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Jane Gregory Rubin
Mr. and Mrs. Lawrence Rubin
Reed Rubin
Neil Rudinstein
Mr. and Mrs. Thomas W. Russell, Jr.
Mr. and Mrs. Derald H. Ruttenberg

S
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Dorothy Sahn and Corrine Shane
Yoshiko Sakurai and Haruyuki Yoshinaga
David Saltonstall
Sheri Sandler
Arnold Scaasi
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Laura L. Scheuer and Un Dothan
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Mr. and Mrs. Michael Schulhof
Mr. and Mrs. Rudolph B. Schulhof
Mr. and Mrs. Harvey Schulweis
Mr. and Mrs. Eugene Schwartz
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Mr. and Mrs. Seymour Schweber
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Ethel Redner Scull
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Jane Supino
Marvin Sweet
Marion Stroud Swingle
Jamie Szoke

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Marion R. Taylor
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Anita Trehan
Burton Tremaine
Gerald Tsai, Jr.
Mr. and Mrs. Thurston H. Twigg-Smith

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Adam Usdan
Mr. and Mrs. Nathaniel Usdan

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Sue and Gerrit Van de Bovenkamp

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Richard T. York

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Mr. and Mrs. Henry Luce III at the opening reception for "Maurice Prendergast," May 31, 1990.

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LeAnn Bartok and Shari Bartok
Anne H. Bass
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Sharon W. Burklund
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Laura and Adam Burrows
Judd and Martha Burstein
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Marta Cervera and Javier Baldeon
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Andrew Clunn
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Mr. and Mrs. Douglas E. Cohen

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Eileen and Michael Cohen
Ethan Randolph Cohen
Jane B. Cohen
Karen Cohen and P. Cohen
Marian Cohen and James H. Cohen
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Marisa del Re Castellett
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Melanie Sue Levy
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Edward Epstein and Yechiel Pincus
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Clair Christian Falcon
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Marilyn W. Fisher
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Al Goldstein
Foster Goldstrom and Monique Goldstrom
Keith R. Gollust
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Mariette Himes Gomez
Katherine Goncharoff
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Aaron Goodridge
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Michael Gordon
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Ann Greenberg and L. Greenberg
Josiah Greenberg
Lucy Greenberg
Marcia Greenberg and Stanley Greenberg
Marjorie Greenberg
Mr. and Mrs. B. Greenblatt
Jerome L. Greene
Louise Greenfield
Marjorie L. Greenspan
Bryna J. Greenwald and Andrew Cohen
Jack Greer and Yolanda Greer
Carol Gregor
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Antoinette Grimes
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W.W. Grist
Barbara and Clifford Grodd
Marvin H. and Susan B. Grody
Adele Grossman
Michelle Grossman
Shary Grossman
Edward Grover and Sarah Stewart
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Mr. and Mrs. John Grunwald
Harold Gurney
Mindi S. Gutman
Mr. and Mrs. Larry S. Gutsch

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Brian D. Haas and Dianne Polsen
Evelyn D. Haas
Mr. and Mrs. Paul R. Haas
Bruce G. Habian and Lynn Diane Habian
Susan J. Hagerty
Susan L. Halper and Rosiland Halper
Leslee B. Halpern and David Rogath
Merril M. Halpern and Dolores Eckersley
Ella Hamlin-Johnson and
Annabel R. Santana
Henry Hanau
Mr. and Mrs. Walter J. Handelman
Mr. and Mrs. Edward Hansen
Gale B. Hansen and Marcia C. Spires
Scott Hanson
Mr. and Mrs. Gordon Hardy
Mr. and Mrs. Thomas A. Harnett
Judith A. Harney and Cynthia Harney
J. Ira Harris and Nicki H. Harris
Susan Harris

Artists Jene Highstein and Ursula von Rydingsvard at the opening reception for "Out of Wood: Recent Sculpture," December 14, 1990.

Gilbert Harrison
O. Delton Harrison, Jr.
Mr. and Mrs. Eric M. Hart
Penine Hart
Mr. and Mrs. Robert A. Hauslohner
Kathryn Hausman-Smith
Iola S. Haverstick
Ann Hays and Thomas Unterberg
Maxine Hayt
Gerard B. Hazel
Lillian Heidenberg
William Heinle
Betty Heller
Mr. and Mrs. James Heller
Mr. and Mrs. Melvin Heller
Nancy Heller and Joan Heller
Mr. and Mrs. William B. Heller
John F. Hennessy, Jr.
John Henning and Roni Henning
Delilah Henry
Leon and Thelma Henry
Lawrence Herbert
Susan Herbring and Carine Asscher
Alan S. Hergott
Mr. and Mrs. Charles Herman
Reinaldo Herrera and Carolina Herrera
John Herring and Paul Herring
Mr. and Mrs. Paul Herring
Arlene Herson and Karen Herson
Nancy Herstand
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Left to right: Leonard Lauder, president of the Whitney Museum, Hikonobu Ise, president of Ise America, the sponsor of the Corporate Benefit, and William Woodside, trustee and former president, at the benefit, May 23, 1990.

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Robert Greene, Eleventh Hour, *1989. Oil on board, 48 1/16 x 73 1/16 inches (122.1 x 185.6 cm). Purchase, with funds from Mrs. William A. Marsteller and the Painting and Sculpture Committee 89.29*

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Report from the Chief Financial Officer

MICHAEL WOLFE

Fiscal 1990 ended with an operating deficit of $375,506, the first such deficit in three years. This was the result of nonrecurring administrative costs, reduced general program support and lower Membership income. The table below lists the operating results for the Museum over the last five years.

Operations (General Fund)
Support and Revenue over (under) Expenses

Fiscal Year Ended June 30	Operating Surplus (Deficit)
1986	$ (72,656)
1987	$ 454,691
1988	$ 71,213
1989	$ 123,065
1990	$ (375,506)

Despite the modest deficit the Museum's fund-raising efforts were extremely successful; contributions accounted for 73% of the total operating support and revenue, excluding contributions for purchases of works of art for the Permanent Collection. On a positive note, the Museum increased its unrestricted contributions (Annual Fund) to a record $1,100,345 or 5.9% over the prior year. Trustees continued to express their strong commitment by giving a record $821,087 to the Annual Fund.

Membership dues decreased slightly to $1,648,852 compared to the record dues of $1,711,762 reached in fiscal 1989. Restricted contributions, for general operations other than exhibition and branch program support, also decreased slightly, to $1,613,879 from $1,633,908 reported last fiscal year. Contributions from individuals, corporations, and foundations represented 53% of the restricted gifts received this year. Endowment investment income accounted for 25% and government grants, excluding exhibition programs, amounted to 22% of this year's restricted contributions for general operations.

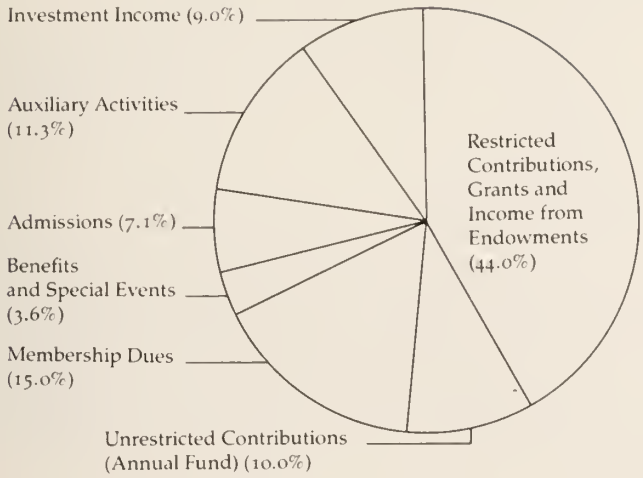
Admission fees for the fiscal year were $778,128, an increase of 11.6%.

Revenue from auxiliary activities totaled $1,241,277, a reduction of 10.8% from a year ago. There were fewer traveling exhibitions, which lowered this category of revenue to $232,893 from $681,658. Largely offsetting this decrease was a net increase of 50% in revenue from Publications and Sales, the result of a full year for the expanded sales operation as well as increased sales of catalogues and books.

Operating expenses for the fiscal year 1990 increased by 6.4% to $11,351,189, excluding purchases of works of art; more than 40% of this increase was due to one-time administrative expenses. The Museum's labor and related costs amounted to $5,924,802 or 52% of the operating expenses;

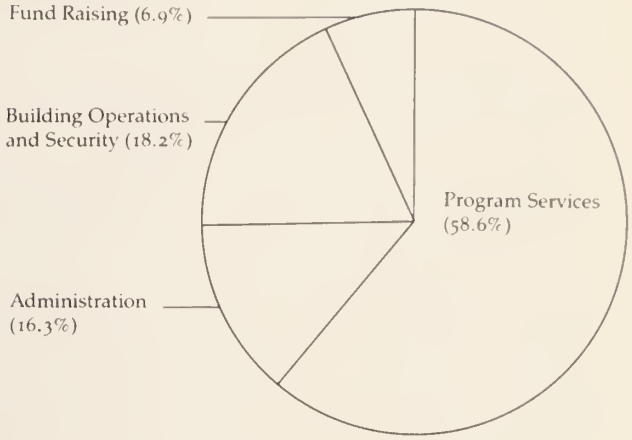
Operating Revenue and Support

(excluding contributions for purchases of works of art)



Operating Expenses

(excluding purchases of works of art)



exhibition costs (including branch and traveling exhibitions) amounted to $2,138,917 or 19%; all other operating expenses amounted to $3,287,470 or 29%.

The fiscal 1990 sources of revenue and support along with the areas of expenses are indicated in the charts above.

Investment Portfolio

The market value of the Museum's investment portfolio increased 4.2% to $22,308,604, attributed primarily to contributions to the endowment fund and realized gains from the investment portfolio.

On June 30, 1990, the market value of the unrestricted portion of the investment portfolio was $15,134,161, of which approximately 56% was managed by equity money managers and 44% was managed by fixed-income money managers. The restricted and endowment portfolios managed by a fixed-income money manager totaled $7,174,443 at year end.

Endowment Fund

Contributions this fiscal year to the Museum's endowment fund amounted to $512,335, raising the fund to a record $5,359,980 as of June 30, 1990.

The following table indicates the growth of the Museum's endowment.

Endowment Fund Balances as of June 30

1986	$ 2,124,463
1987	$ 2,856,121
1988	$ 4,311,741
1989	$ 4,955,936
1990	$ 5,359,980

We continue to search for long-term relationships and associations that will help provide the operating funds for the Museum in the future. In order to accomplish this goal, our efforts, as in the past, focus on building the financial strength of the Museum through an increased endowment.

Financial Statements as of June 30, 1990

Report of Independent Public Accountants

To the Board of Trustees of the
Whitney Museum of American Art:

We have audited the accompanying balance sheet of the Whitney Museum of American Art (a New York education corporation) as of June 30, 1990, and the related statements of support, revenue and expenses and changes in fund balances and of changes in financial position for the year then ended. These financial statements are the responsibility of the Museum's management. Our responsibility is to express an opinion on these financial statements based on our audit.

We conducted our audit in accordance with generally accepted auditing standards. Those standards require that we plan and perform the audit to obtain reasonable assurance about whether the financial statements are free of material misstatement. An audit includes examining, on a test basis, evidence supporting the amounts and disclosures in the financial statements. An audit also includes assessing the accounting principles used and significant estimates made by management, as well as evaluating the overall financial statement presentation. We believe that our audit provides a reasonable basis for our opinion.

In our opinion, the financial statements referred to above present fairly, in all material respects, the financial position of the Whitney Museum of American Art as of June 30, 1990, and the results of its operations and the changes in its fund balances and financial position for the year then ended, in conformity with generally accepted accounting principles.

Arthur Andersen & Co.

New York, New York
October 12, 1990

Whitney Museum of American Art
Balance Sheet

As of June 30, 1990, with comparative totals for 1989

	1990				1989
ASSETS	General Fund	Land, Building and Equipment Fund	Endowment Fund	Total All Funds	Total All Funds (Note 9)
Current Assets:					
Cash and temporary cash investments	$ 1,093,272	$ —	$ —	$ 1,093,272	$ 1,569,714
Accounts receivable	455,012	—	—	455,012	317,636
Pledges and grants receivable	991,528	—	40,000	1,031,528	2,493,199
Accrued interest and dividends receivable	231,632	13,387	—	245,019	320,207
Publications and sales inventory (including work-in-process of $542,384), at lower of cost or market	1,439,389	—	—	1,439,389	1,150,809
Prepaid expenses	726,667	—	—	726,667	530,829
Total current assets	4,937,500	13,387	40,000	4,990,887	6,382,394
Other Assets:					
Pledges and grants receivable — noncurrent	435,000	3,091,690	280,000	3,806,690	4,374,690
Investments in marketable securities, at quoted market (Note 3)	15,272,070	1,676,554	5,359,980	22,308,604	21,404,658
Land, building and equipment, at cost, net of accumulated depreciation of $3,580,638 (Note 6)	—	4,989,425	—	4,989,425	5,246,416
Deferred expansion costs (Note 4)	—	2,969,285	—	2,969,285	2,897,275
Net investment in real estate held for expansion	—	2,080,168	—	2,080,168	2,130,009
Art collection (Note 1)	—	—	—	—	—
Interfund advances (Note 4)	166,112	(166,112)	—	—	—
Total other assets	15,873,182	14,641,010	5,639,980	36,154,172	36,053,048
Total assets	$20,810,682	$14,654,397	$5,679,980	$41,145,059	$42,435,442
LIABILITIES AND FUND BALANCES					
Current Liabilities:					
Accounts payable and accrued expenses	$ 2,918,558	$ 13,203	$ —	$ 2,931,761	$ 1,980,464
Deferred traveling exhibition and other fees	529,405	—	—	529,405	352,646
Current portion of deferred restricted support (Note 5)	726,966	—	40,000	766,966	2,587,736
Total current liabilities	4,174,929	13,203	40,000	4,228,132	4,920,846
Deferred Restricted Support, less current portion (Note 5)	674,945	4,747,590	280,000	5,702,535	6,284,291
	4,849,874	4,760,793	320,000	9,930,667	11,205,137
Fund Balances:					
Unrestricted, designated by the trustees for investment (Note 1)	15,960,808	—	—	15,960,808	16,174,945
Land, building and equipment	—	9,893,604	—	9,893,604	10,099,424
Endowment	—	—	5,359,980	5,359,980	4,955,936
Total fund balances	15,960,808	9,893,604	5,359,980	31,214,392	31,230,305
Total liabilities and fund balances	$20,810,682	$14,654,397	$5,679,980	$41,145,059	$42,435,442

The accompanying notes are an integral part of this balance sheet.

Whitney Museum of American Art
Statement of Support, Revenue and Expenses and Changes in Fund Balances

For the year ended June 30, 1990 with comparative totals for 1989

	1990						1989
	General Fund						
SUPPORT AND REVENUE:	Operations	Investment (Note 1)	Total	Land, Building and Equipment Fund	Endowment Fund	Total All Funds	Total All Funds (Note 9)
Support—							
Contributions, grants and income from endowments (Note 1)–							
Restricted for operations	$ 4,822,413	$ —	$ 4,822,413	$ 24,144	$ —	$4,846,557	$ 4,617,495
Restricted for purchases of art	915,155	—	915,155	—	—	915,155	414,516
Unrestricted contributions	1,100,345	—	1,100,345	—	—	1,100,345	1,039,518
Unrestricted bequests	—	10,000	10,000	—	—	10,000	—
Membership dues	1,648,852	—	1,648,852	—	—	1,648,852	1,711,762
Benefits and special events (net of direct expenses of $205,378)	397,591	—	397,591	—	—	397,591	378,454
Total support	8,884,356	10,000	8,894,356	24,144	—	8,918,500	8,161,745
Revenue—							
Admission fees	778,128	—	778,128	—	—	778,128	697,351
Traveling exhibition fees (Note 1)	232,893	—	232,893	—	—	232,893	681,658
Publications and sales (net of cost of sales of $1,302,464)	830,116	—	830,116	—	—	830,116	553,394
Fees and royalties	141,907	—	141,907	—	—	141,907	107,119
Restaurant fees, net	15,905	—	15,905	—	—	15,905	12,047
Membership events (net of direct expenses of $624,818)	20,456	—	20,456	—	—	20,456	37,186
Interest and dividend income (Note 1)	987,077	6,302	993,379	—	—	993,379	1,005,595
Net gain from securities sales and changes in market prices of investments (Notes 1 and 3)	—	373,700	373,700	—	—	373,700	945,788
Less—investment fees	—	(118,824)	(118,824)	—	—	(118,824)	(111,078)
Total revenue	3,006,482	261,178	3,267,660	—	—	3,267,660	3,929,060
Total support and revenue	11,890,838	271,178	12,162,016	24,144	—	12,186,160	12,090,805

	1990						1989
	General Fund						
	Operations	Investment (Note 1)	Total	Land, Building and Equipment Fund	Endowment Fund	Total All Funds	Total All Funds (Note 9)
EXPENSES:							
Program services—							
Collections and exhibitions	$3,117,102	$ —	$ 3,117,102	$ 141,415	$ —	$ 3,258,517	$ 3,269,814
Building operations and security	2,066,794	—	2,066,794	74,107	—	2,140,901	2,070,813
Branch programs	1,763,859	—	1,763,859	—	—	1,763,859	1,707,154
Public education program	344,871	—	344,871	3,697	—	348,568	325,369
Film and video program	307,417	—	307,417	6,025	—	313,442	273,634
Independent study program	331,665	—	331,665	7,590	—	339,255	316,347
Publications and sales	552,132	—	552,132	24,175	—	576,307	513,327
Library services	238,607	—	238,607	7,400	—	246,007	284,253
Net purchases of art for collection (Note 1)	915,155	—	915,155	—	—	915,155	414,516
Total program services	9,637,602	—	9,637,602	264,409	—	9,902,011	9,175,227
Supporting services—							
Management and general	1,845,462	—	1,845,462	99,778	—	1,945,240	1,591,901
Fund raising	783,280	—	783,280	33,484	—	816,764	798,727
Total supporting services	2,628,742	—	2,628,742	133,262	—	2,762,004	2,390,628
Loss from real estate held for expansion (net of operating expenses of $353,698)	—	—	—	54,199	—	54,199	133,714
Total expenses (Note 6)	12,266,344	—	12,266,344	451,870	—	12,718,214	11,699,569
Excess (deficiency) of support and revenue over expenses before capital additions	(375,506)	271,178	(104,328)	(427,726)	—	(532,054)	391,236
CAPITAL ADDITIONS:							
Contributions	—	—	—	112,097	512,335	624,432	953,808
Net gain (loss) from securities sales and changes in market prices of endowment investments	—	—	—	—	(108,291)	(108,291)	24,518
Total capital additions	—	—	—	112,097	404,044	516,141	978,326
Excess (deficiency) of support and revenue over expenses after capital additions	(375,506)	271,178	(104,328)	(315,629)	404,044	(15,913)	1,369,562
FUND BALANCES, beginning of year	—	16,174,945	16,174,945	10,099,424	4,955,936	31,230,305	29,860,743
Investments utilized to fund operating deficit	375,506	(375,506)	—	—	—	—	—
Property acquired and loss from real estate held for expansion financed with unrestricted funds	—	(109,809)	(109,809)	109,809	—	—	—
FUND BALANCES, end of year	$ —	$15,960,808	$15,960,808	$9,893,604	$5,359,980	$31,214,392	$31,230,305

The accompanying notes are an integral part of this statement.

Whitney Museum of American Art
Statement of Changes in Financial Position

For the year ended June 30, 1990 with comparative totals for 1989

	1990						1989
	General Fund						
	Operations	Investment (Note 1)	Total	Land, Building and Equipment Fund	Endowment Fund	Total All Funds	Total All Funds (Note 9)
SOURCES OF FUNDS:							
Operations—							
Excess (deficiency) of support and revenue over expenses after capital additions	$ (375,506)	$ 271,178	$ (104,328)	$ (315,629)	$ 404,044	$(15,913)	$1,369,562
Add: Noncash items—							
Depreciation on real estate held for expansion	—	—	—	38,204	—	38,204	43,915
Depreciation on Museum facilities	—	—	—	372,116	—	372,116	411,743
Loss on sale of equipment	—	—	—	—	—	—	4,092
Decrease in unrealized appreciation of investments	—	509,620	509,620	—	108,491	618,111	(614,122)
Funds provided by (used for) operations	(375,506)	780,798	405,292	94,691	512,535	1,012,518	1,215,190
Decrease in pledges and grants receivable	1,427,364	—	1,427,364	185,744	416,563	2,029,671	278,343
Decrease in accrued interest and dividends receivable	60,170	—	60,170	15,018	—	75,188	36,613
Increase (decrease) in interfund advances	40,087	—	40,087	(40,087)	—	—	—
Increase (decrease) in accounts payable and accrued expenses	955,894	—	955,894	(4,597)	—	951,297	(153,072)
Increase in deferred traveling exhibition and other fees	176,759	—	176,759	—	—	176,759	(232,055)
Other	—	—	—	976	—	976	(4,180)
Total funds provided	2,284,768	780,798	3,065,566	251,745	929,098	4,246,409	1,140,839
USES OF FUNDS:							
Increase (decrease) in accounts receivable	137,376	—	137,376	—	—	137,376	(277,666)
Increase in publications and sales inventory	288,580	—	288,580	—	—	288,580	173,251
Increase (decrease) in prepaid expenses	195,838	—	195,838	—	—	195,838	(176,602)
Purchases (sales) or marketable securities, net	525,290	295,483	820,773	130,998	570,286	1,522,057	494,865
Increase in real estate held for expansion	—	—	—	18,900	—	18,900	—
Additions to land, building and equipment	—	—	—	85,564	—	85,564	184,109
Decrease (increase) in deferred restricted support	1,989,632	—	1,989,632	54,082	358,812	2,402,526	(89,040)
Increase in deferred expansion costs	—	—	—	72,010	—	72,010	318,117
Total funds used	3,136,716	295,483	3,432,199	361,554	929,098	4,722,851	627,034
Increase (decrease) in cash before interfund transfer	(851,948)	485,315	(366,633)	(109,809)	—	(476,442)	513,805
TRANSFER:							
Investments utilized to fund operating deficit	375,506	(375,506)	—	—	—	—	—
Property acquired and loss from real estate held for expansion financed with unrestricted funds	—	(109,809)	(109,809)	109,809	—	—	—
Decrease in cash	(476,442)	—	(476,442)	—	—	(476,442)	513,805
CASH AND TEMPORARY CASH INVESTMENTS, beginning of year	1,569,714	—	1,569,714	—	—	1,569,714	1,055,909
CASH AND TEMPORARY CASH INVESTMENTS, end of year	$1,093,272	$ —	$1,093,272	$ —	$ —	$1,093,272	$1,569,714

The accompanying notes are an integral part of this statement.

Whitney Museum of American Art
Notes to Financial Statements, June 30, 1990

1. Summary of Significant Accounting Policies

The financial statements of the Whitney Museum of American Art (the "Museum") have been prepared on the accrual basis of accounting and reflect the following significant accounting policies:

Fund Accounting

The assets, liabilities and fund balances of the Museum are reported in three self-balancing funds as follows:

a. The general operating fund includes unrestricted and restricted resources and represents the portion of expendable funds that is available for support of Museum operations and accessions. As designated by the Board of Trustees, the general fund includes an operating fund and an investment fund consisting of unrestricted resources functioning as endowment.

b. The land, building and equipment fund represents resources restricted for the expansion of the Museum building and for other fixed asset acquisitions and funds expended for such assets.

c. The endowment fund represents funds that are subject to restrictions of gift instruments requiring in perpetuity that the principal be invested and only the income be used.

Contributions, Grants and Income from Endowments

Unrestricted contributions are recognized as income upon receipt. Contributions, grants and investment income from endowments restricted by donors for specified purposes are deferred until the related restrictions are satisfied and/or, in the case of pledges, until the scheduled payment dates, at which time the support is recognized as income. Investment income from endowments transferred to support and revenue during fiscal 1990 for operations and for purchases of art aggregated $422,025 and $64,433, respectively.

Depreciation and Amortization

The Museum building, capital improvements and furniture and equipment are depreciated on a straight-line basis over their estimated useful lives (building—fifty years; capital improvements and furniture and equipment—five to fifteen years).

Leasehold improvements are amortized on a straight-line basis over the shorter of the life of the asset or the term of the lease. Depreciation and amortization costs, totaling $372,116 in fiscal 1990, were allocated among the programs and supporting services benefited.

Investments in Marketable Securities

Marketable securities are stated at quoted market price. Purchases and sales of securities are reflected on a trade-date basis. Realized gains or losses on sales of securities are determined on an average cost basis. As designated by the Board of Trustees, unrestricted investment income on marketable securities is allocated to the general operations of the Museum at an amount equal to 7% of the average market value of investments at December 31 for the preceding five years. Based on this formula, $933,000 was allocated to the operating fund in fiscal 1990. The remaining investment income was added to the designated investment fund balance. In addition to the allocated interest and divided income, the general operations earned $54,077 from temporary cash investments.

Pledges

Pledges are recorded as receivables in the year in which the pledges are made.

Art Collection

In conformity with the practice commonly followed by museums, art and library works are not capitalized nor is the value of objects acquired by gift reflected in the statement of support, revenue and expenses and changes in fund balances. The cost of objects purchased for the collection is reported as a separate program expense, net of purchases funded by deaccessions, in the year acquired. Proceeds from deaccessions and other sales of art, unless restricted by donors for other purposes, are used solely to acquire art for the collection. Accordingly, such amounts are recorded as deferred restricted support until expended. Purchases during fiscal 1990 amounted to $915,155.

Traveling Exhibition Fees

Revenue from traveling exhibitions is recognized on a straight-line basis over the scheduled exhibition period. Such revenue aggregated $232,893 in fiscal 1990. Related direct costs of $97,754 have been included in collections and exhibitions expenses.

2. Tax Status

The Museum is exempt from federal income taxes under Section 501(c) (3) of the U.S. Internal Revenue Code, and has been classified as an organization which is not a private foundation under Section 509(a).

3. Investments

The investment balances as of June 30, 1990 and 1989, and the net realized gains and net changes in unrealized appreciation for the year ended June 30, 1990, are summarized as follows:

	Total All Funds		
	Cost	Quoted Market	Appreciation (Depreciation)
Balance, June 30, 1990	$22,360,355	$22,308,604	$ (51,751)
Balance, June 30, 1989	$20,814,661	$21,404,658	589,997
Decrease in unrealized appreciation			(641,748)
Realized gain on securities transactions			892,710
Net gain from securities sales and changes in market prices of investments			$250,962
Allocated to:			
General fund			$373,700
Endowment fund			(108,291)
Land, building and equipment fund—deferred support			(14,447)
			$250,962

4. Museum Expansion Program and Endowment Fund Raising

During fiscal 1985, the Board of Trustees approved an expansion and endowment fund raising program. As of June 30, 1990, written pledges, contributions, and related investment income for this program aggregating $12,924,167 had been received since the program was initiated. Of this amount, $440,620 has been used for fund raising and other expenses, $2,803,173 has been expended for deferred expansion costs (in addition to $166,112 of unrestricted funds advanced for this purpose) and $4,612,784 has been added to endowment. The balance of $5,067,590 is reflected as deferred restricted support in the accompanying balance sheet (Note 5).

5. Deferred Restricted Support

Changes in the aggregate balances of current and noncurrent deferred restricted support during fiscal 1990 were as follows:

	General Fund	Land, Building and Equipment Fund	Endowment Fund	Total All Funds
Balances, beginning of year	$3,391,543	$4,801,672	$ 678,812	$8,872,027
Additions—				
Contributions and grants	3,323,576	—	—	3,323,576
Investment income, net	424,360	81,662	—	506,022
	7,139,479	4,883,334	678,812	12,701,625

Deductions—				
Transfer to support and revenue during the year upon satisfaction of restrictions	5,737,568	135,744	358,812	6,232,124
Balances, end of year	$1,401,911	$4,747,590	$ 320,000	$6,469,501
Current deferred restricted support	$ 726,966	$ —	$ 40,000	$ 766,966
Noncurrent deferred restricted support	674,945	4,747,590	280,000	5,702,535
Balances, end of year	$1,401,911	$4,747,590	$ 320,000	$6,469,501

The balances at June 30, 1990, were restricted by donors for the following purposes:

	General Fund	Land, Building and Equipment Fund	Endowment Fund	Total All Funds
Purchases of art for collection	$ 6,700	$ —	$ —	$ 6,700
Exhibitions	442,117	—	—	442,117
Operations and other specified purposes	953,094	—	—	953,094
Expansion of Museum building	—	4,747,590	—	4,747,590
Endowment	—	—	320,000	320,000
	$1,401,911	$4,747,590	$ 320,000	$6,469,501

6. Land, Building and Equipment

Museum land, building and equipment are comprised of the following as of June 30, 1990:

Land	$1,848,000
Building and improvements	5,103,947
Office furniture and equipment	1,230,717
Leasehold improvements	387,399
	8,570,063
Less—Accumulated depreciation	(3,580,638)
	$4,989,425

Expenses of the land, building and equipment fund during fiscal 1990 were as follows:

Depreciation and amortization of Museum facilities	$372,116
Fund-raising expenses related to Museum expansion program	24,144
Interest expense related to equipment capital lease	1,411
	397,671
Loss from real estate held for expansion	54,199
Total expenses	$451,870

7. Commitments

The Museum leases office, storage and studio space under noncancelable lease agreements which expire on various dates through fiscal 1994 and which are subject to escalation for real estate tax increases and other building operating expenses. Minimum base rental payments are as follows:

Fiscal year:	
1991	$212,084
1992	173,760
1993	189,353
1994	15,890

The fiscal 1990 rent expense (including escalation costs) amounted to $243,638.

8. Pension Plan

The Museum has a defined benefit pension plan (the "Plan") covering substantially all of its employees. The benefits are computed based upon years of credited service and the final average compensation, as defined in the Plan. The normal annual retirement benefit is equivalent to 50% of final average monthly earnings, as defined, in the Plan.

The Museum follows the accounting prescribed by Statement of Financial Accounting Standards No. 87—"Employers' Accounting for Pensions," which, among other matters, requires the Museum to account for pension costs based upon the projected unit credit method. The Museum's funding policy is to contribute annually the minimum amount based upon the related actuarial determinations. Contributions are intended to provide not only for benefits attributed to service to date but also for those expected to be earned in the future.

The following table sets forth the Plan's funded status at June 30, 1990. The latest actuarial valuation was conducted as of July 1, 1989:

Actuarial present value of benefit obligations is as follows:

Accumulated benefit obligation, including vested benefits of $725,066	$772,474
Plan assets—deposit administration contract, at contract value	$1,852,230
Projected benefit obligation	(1,329,239)
Plan assets in excess of projected benefit obligation	$522,991

Net pension cost for fiscal 1990 included the following components:

Service cost—benefits earned during the period	$110,033
Interest cost on projected benefit obligation	92,478
Actual return on plan assets	(157,238)
Net amortization and deferral	(12,731)
Net periodic pension cost	$32,542

Net pension liability at June 30, 1990 included the following components:

Plan assets in excess of projected benefit obligation	$522,991
Unrecognized net asset	(437,609)
Unrecognized net gain	(97,078)
Unrecognized prior service cost	8,066
Net pension liability	$(3,630)

The weighted-average discount rate and rate of increase in future compensation levels used in determining the actuarial present value of the projected benefit obligation were 8½% and 5%, respectively. The expected long-term rate of return on assets was 8½%.

9. Prior Year's Financial Statements

The amounts shown for 1989 in the accompanying financial statements are presented to provide a basis for comparison with 1990 and present summarized totals only. Certain reclassifications of the 1989 balances have been made to conform with the 1990 presentation.

Mel Kendrick, Big Tree, *1988. Cedar, 101⅝ x 30½ x 30 inches (258.1 x 77.5 x 76.2 cm) overall. Purchase, with funds from the Painting and Sculpture Committee 90.7a-b*

Museum Staff as of June 30, 1990

Administration

Jennifer Russell, *Acting Director and Secretary*
James Kraft, *Assistant Director, Development and Membership*
Michael Wolfe, *Chief Financial Officer*
Joan Weakley, *Executive Assistant to the President and Assistant Secretary*
Siobhan O'Connor, *Executive Secretary*
Barbara Sachar, *Secretary to the Director*

Curatorial

Richard Armstrong, *Curator*
Barbara Haskell, *Curator*
Susan C. Larsen, *Curator, Permanent Collection*
Richard Marshall, *Curator, Exhibitions*
Lisa Phillips, *Curator*
Klaus Kertess, *Adjunct Curator, Drawings**
Judith Goldman, *Advisor on Prints**
Deborah Lyons, *Advisor, Hopper Collection**
Bruce Lineker, *Assistant to Curator*
Thelma Golden, *Assistant**
Leslie Nolan, *Assistant**
Beth Venn, *Assistant*
Susan Woods, *Assistant*
Sharon Freedman, *Secretary/Assistant*
Kari Steeves, *Secretary/Assistant*

Film and Video

John G. Hanhardt, *Curator*
Lucinda Furlong, *Assistant Curator*
Matthew Yokobosky, *Assistant*
Richard Bloes, *Projectionist**
James Coleman, *Projectionist**

Branch Museums

Pamela Gruninger Perkins, *Head, Branch Museums, and Coordinator, Building Program*
Allison Hays Lane, *Secretary to Head, Branch Museums, and Coordinator, Building Program*

WHITNEY MUSEUM OF AMERICAN ART DOWNTOWN AT FEDERAL RESERVE PLAZA

Karl Emil Willers, *Branch Director*
Miwon Kwon, *Acting Branch Manager*
Gioia Whittemore, *Gallery Assistant*

WHITNEY MUSEUM OF AMERICAN ART AT EQUITABLE CENTER

Adam D. Weinberg, *Branch Director*
Paula Breckenridge, *Branch Manager*
Ani Boyajian, *Gallery Coordinator*
Deborah Lewittes, *Gallery Coordinator*
Nanette Lubrino, *Gallery Coordinator*
Janette Lopez-Silvero, *Saturday Receptionist**

WHITNEY MUSEUM OF AMERICAN ART AT PHILIP MORRIS

Josephine Gear, *Branch Director*
Jeanette Vuocolo, *Branch Manager*
Peter Naumann, *Gallery Coordinator*
Clare Spindler, *Gallery Assistant*

WHITNEY MUSEUM OF AMERICAN ART FAIRFIELD COUNTY

Roni Feinstein, *Branch Director*
Cynthia Roznoy, *Branch Manager*
Holly Manley, *Gallery Coordinator*
Holly Flickinger, *Gallery Assistant*

Independent Study Program

Ronald Clark, *Head, Independent Study Program, and Senior Instructor*
Harold Foster, *Senior Instructor*
Mary Kelly, *Senior Instructor*
Yvonne Rainer, *Instructor**
Helen Molesworth, *Secretary/Assistant*

Public Education

Adele Stroh, *Acting Head, Public Education*
Linda Daitz, *Adult Education Coordinator**
Lynne Shapiro, *Head of School Programs*
Caroline Chandler, *Artreach Lecturer*
Elisabeth Salzhauer, *Artreach Lecturer**
Ellen Wexler, *District 29 Project Coordinator**†
Cynthia Grill, *Public Education Assistant**
Maryellen Klein, *Assistant*
Maria Pari, *Secretary/Assistant**†
Minou Roufail, *Secretary/Assistant, Artreach**†

Publications

Doris Wilk Palca, *Head, Publications and Sales*
Sheila Schwartz, *Editor**
Madeleine Nicklin, *Copy Editor*
Martha Lee, *Production Assistant*
Aprile Gallant, *Assistant*

Library

May Castleberry, *Librarian*
Julie Mellby, *Assistant Librarian*
Loraine Baratti, *Assistant Cataloguer**
Caroline Blum, *Cataloguing Assistant*
Shirley Lyons, *Library Clerk**
Bernice Spandorf, *Library Clerk**
Judy Strassberg, *Library Clerk**†
Sandra Temko, *Library Clerk**†

Development

Sheila Manley, *Associate Development Officer, Grants*
Betsy Mercer, *Associate Development Officer, Corporate Membership, Annual Fund, Planned Giving*
Waddy Thompson, *Associate Development Officer, Membership*
Ruth Schnitzer, *Membership Events Officer*
Victoria Kirsten, *Special Events Coordinator**
Alexander Campos, *Development Assistant, Membership*
Paul Liebegott, *Development Systems Analyst*
Kathleen Backus, *Research Specialist, Capital Campaign*
Jacqueline Duchowny, *Research Specialist, Grants*
Stephanie Theodore, *Executive Secretary*
Susan Bruton, *Assistant*
Amy Mullen, *Assistant*
Gladys Pincus, *Membership Clerk**
Jennifer Lavin-Lee, *Secretary/Assistant**†

Public Relations

Steven Schlough, *Public Relations Officer*
Noreene Storrie, *Assistant Public Relations Officer*
Anne-Marie Belli, *Public Relations Associate*
Beth Karp, *Assistant*
Esther McGowan, *Secretary/Assistant**

Registrar

Nancy A. McGary, *Administrator, Collections and Exhibitions*
Barbara Davy, *Associate Registrar, Exhibitions*
Christy Putnam, *Associate Registrar, Exhibitions*
Jane Rubin, *Associate Registrar, Permanent Collection*
Barbi Schecter Spieler, *Associate Registrar, Traveling Exhibitions*
Anita Duquette, *Manager, Rights and Reproductions*
Nancy Roden, *Cataloguer*
Marcia F. Johnson, *Assistant Cataloguer*
Patricia Blake, *Coordinator, Corporate and Circle Loans**
Aileen Silverman, *Assistant*
Caroline Ernst, *Secretary/Assistant*
John F. Martin, *Head Preparator*
Warfield Samuels, *Assistant Head Preparator*
Joseph Dugan, *Manager, Outside Art Storage*
Joel Bacon, *Art Handler, Supervisor*
Alan Myers, *Art Handler, Supervisor*
Jay Block, *Art Handler*
Bobby Ford, *Art Handler*
Dana Kane, *Art Handler*
Charles Falk, *Loading Dock Attendant*

Accounting

Michael Raskob, *Controller*
Barry Claeson, *Senior Accountant*
C. Pat Buch, *Staff Accountant*
Wendell Falby, *Assistant, Accounts Receivable Bookkeeper*
Elizabeth Gavin, *Assistant, Accounts Payable Bookkeeper*
Andrea Rubin, *Secretary/Assistant*

Data Processing

Jim Maza, *Head, Data Processing*
Paula Hardin, *Computer Applications Coordinator and Trainer*
John Caruso, *Assistant*

Personnel

Mary McGoldrick, *Personnel Director*
Hillary Blass, *Senior Personnel Administrator*
Elizabeth Dowd, *Personnel Administrator*

Sales

Elke Stevens, *Sales Desk Manager*
Sandra Strassberg, *Assistant Sales Desk Manager*
Tom Kraft, *Stock Supervisor*
Catherine Fusco, *Sales Desk Supervisor**
George Hirose, *Sales Desk Supervisor**
Michael Shelley, *Sales Desk Supervisor**
Didier Corallo, *Alternate Supervisor**
Mica D'Orleans, *Sales**
Jorge Enriquez, *Sales**†
Filippo Gentile, *Sales**
Danielle Hughes, *Sales**
Shirley Lyons, *Sales**
Michele Norton, *Sales**
Mina Park, *Sales**
Kate Voorsanger, *Sales**†

STORE NEXT DOOR

Kaarin Lemstrom-Sheedy, *Manager*
Robert Engel, *Assistant Manager*
Mary Flynn, *Sales Supervisor*
Alan Spivak, *Alternate Supervisor**
David Hunter, *Stock Clerk*
Carla Barbosa, *Sales**†
Helaina Buzzeo, *Sales**†
Jackie Hernandez, *Sales**
Mina Park, *Sales**

Building Maintenance and Security

John Murray, *Operations Officer*
Rich Gagliano, *Associate Operations Officer*
John Hillman, *Night Operations Supervisor*
Leroy Klausmeyer, *Operations Manager*
Meiko Cusie, *Secretary/Assistant*
Donald A. MacLean, *Chief Engineer*
Carl Lindquist, *Engineer**
William Mullins, *Engineer*
Jeffrey Robinson, *Engineer*
Thomas Wisniewski, *Engineer*
Eduardo Diaz, *Maintenance Mechanic*
Ray Vega, *Carpenter, Supervisor*
John Donovan, *Carpenter*
Frank Armato, *Mail Clerk/Messenger*
Philip Hollingsworth, *Mail Clerk/Messenger*
Charles Showers, *Mail Clerk/Messenger*
Altamont Fairclough, *Head Guard*
Miguel Agosto, *Assistant Head Guard*
Douglas Burnham, *Assistant Head Guard, Downtown Branch*
Shoshanna Cohen, *Assistant Head Guard*
Emanuel Riley, *Assistant Head Guard*
Adrienne Alston, *Guard*
Roy Ashley, *Guard*
David Berman, *Guard*
Jeffrey Bernard, *Guard*
Ramon Cintron, *Guard*
Albert Coke, *Guard*
Sakura Cusie, *Guard*
Robert DeMario, *Guard*
Mamadou Diakhate, *Guard*
Howard Fischer, *Guard*
Jeanette Fischer, *Guard*
Arnold Friedman, *Guard*
Don Garlington, *Guard*
Colin Harris, *Guard*
Hazell Iverson, *Guard*
Vernon Iverson, *Guard*
Floyd Johnson, *Guard*
Steven Malkmus, *Guard*
Louis McLean, *Guard*
Corneliu Mitrache, *Guard*
Colin Newton, *Guard*
Carlos Noboa, *Guard*
Anthony Pascuicco, *Guard*
Ondre Pettingill, *Guard*
Derek Rice, *Guard*
Sheldon Steiner, *Guard*
Octavio Torres, *Guard*
Eric Vermilion, *Guard*
Cecil Weekes, *Guard*
Patricia Weekes, *Guard*

Work/Study

July 1, 1989–June 30, 1990

Lorna Harris, *Summer Jobs for Youth, Martin Luther King High School**†
Pey-Wen Ting, *Princeton University*†

*Part-time
†Temporary

Docents

July 1, 1989–June 30, 1990

Barbara Bellin
Cornelia Blaut
Annette Elvey
Marianne Flack
Jan Hartley
Terri Wolfe Hirsch
Harriet Lipton
Elise Pustilnik
Marilyn Redfield
Jeffrey Resnick
Norbert Robbins
Helena Sokolotf

Interns and Volunteers

July 1, 1989–June 30, 1990

Dorothy W. Baker
Amy Beim, *Connecticut College, New London*
Elissa Biegen, *Goucher College, Towson, Maryland*
Elizabeth Bigham, *Barnard College, New York*
Marcie Breslow, *Emory University, Atlanta*
Nim Chiu Florence Chan, *New York University*
Beatrice Cole
Elke Conert, *New York University*
Audrey Cookson, *Columbia University, New York*
Jane Cowen, *Barnard College, New York*
Heather Crocker, *College of Wooster, Ohio*
Jade Dellinger, *Drew University, Madison, New Jersey*
Kate Dilatush, *Mount Vernon College, Washington, D.C.*
Stacey Epstein, *Boston University*
Barbara Fog
Linda Ganjian, *Bard College, Annandale-on-Hudson, New York*
Laura Geller, *Washington University, St. Louis*
Alden Gewirtz, *Washington University, St. Louis*
Sarah Glover, *Drew University, Madison, New Jersey*
Judith Golden
Jane Goldin, *Amherst College, Massachusetts*
Caroline Green, *Wesleyan University, Middletown, Connecticut*
Emily Greenberg, *Barnard College, New York*
Denise Grosfeld, *School of The Art Institute of Chicago*
Carla Grosse, *Cornell University, Ithaca, New York*
Paul Hart, *University of Notre Dame, Indiana*
Jeffrey Scott Hofer, *Drew University, Madison, New Jersey*
Leslie Jones, *University of California, Berkeley*
Evelyn Kalish
Wendy Kingston, *University of Michigan, Ann Arbor*
Schuyler Kirkland-Allen, *Wesleyan University, Middletown, Connecticut*
Margery Kurtz
Courtney Lambeth, *Vassar College, Poughkeepsie, New York*
Michelle Lapine, *Vassar College, Poughkeepsie New York*
Rebecca Lawton, *Harvard College, Cambridge, Massachusetts*
Jan Lee, *Green Mountain College, Poultney, Vermont*
Darien Leung, *Smith College, Northampton Massachusetts*
Bruce Lineker, *University of Southern California, Los Angeles*
Katherine Maier, *College of Wooster, Ohio*

Alexandra Mairs, *Bates College, Lewiston, Maine*
Frances Manacher
Madeline McIntosh, *Harvard College, Cambridge, Massachusetts*
Carolyn McPhee, *Manhattanville College, Purchase, New York*
Amy Metsch, *University of Michigan, Ann Arbor*
Lawrence Mirsky, *The Cooper Union for the Advancement of Science and Art, New York*
Hilary O'Brien, *St. Lawrence University, Canton, New York*
Catherine Orenstein, *Harvard College, Cambridge, Massachusetts*
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Amanda Roth, *Dartmouth College, Hanover, New Hampshire*
Amy Roth, *Ithaca College, New York*
Lyndsay Rowan, *Princeton University, New Jersey*
Mari Saegusa, *Connecticut College, New London*
Carrie Secrist, *Miami University, Oxford, Ohio*
Phyllis Sher
Matthew Smith, *Case Western Reserve University, Cleveland*
Michael Smith-Welch, *State University of New York, College at Purchase*
Janine St. Germain, *New York University*
Samantha Tsao, *Duke University, Durham, North Carolina*
Tara Tuomaala, *University of Michigan, Ann Arbor*
Elizabeth Van Alen, *Barnard College, New York*
Rosalyn Weisbin
Robin Weiswasser, *Boston University*
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Nancy M. Whitney
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Stephanie Theodore
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Betsy Verplank
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DOCENTS

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Dorothy Greenwald
Penelope Otton
Hector Perez
Cookie Sagerman
Nancy Steffen
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Myron Myers
Arlene Schatz
Sonia Strassburger
Matilda Wolf

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FAIRFIELD COUNTY

DOCENTS

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Patti Bock
Ann Carter
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Gundi Eriksson
Veronica Ferré
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At the opening for "Early/Later: Selected Works from the Permanent Collection of the Whitney Museum of American Art" at the Whitney Museum at Equitable Center, April 24, 1990.

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